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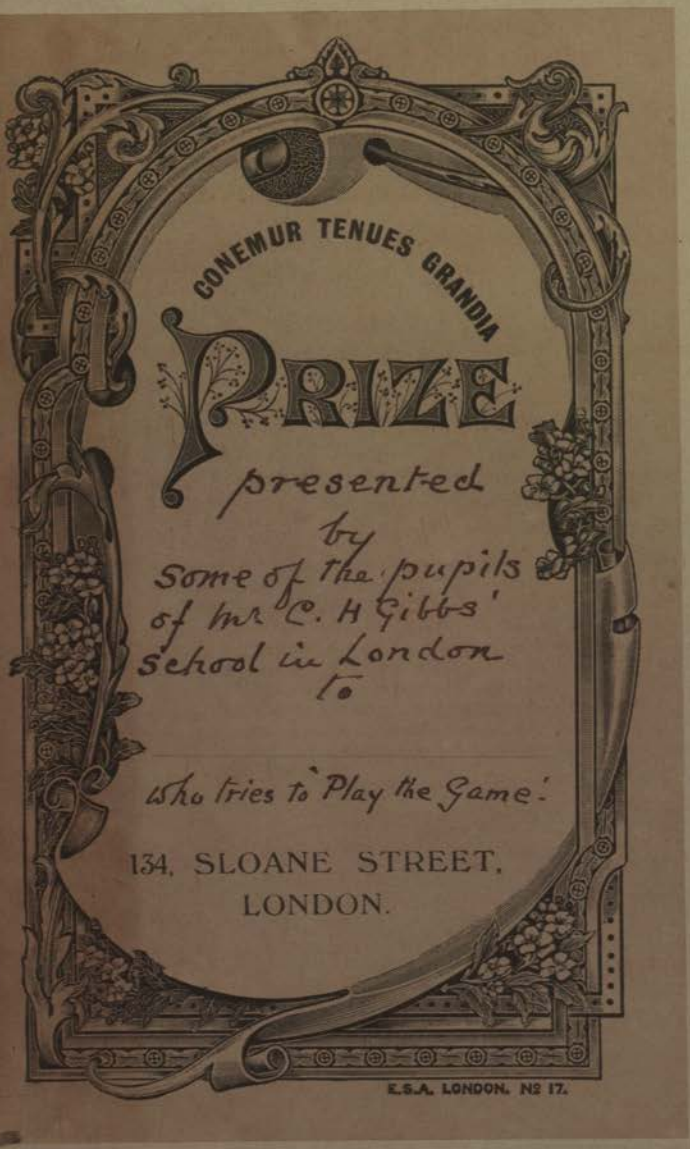
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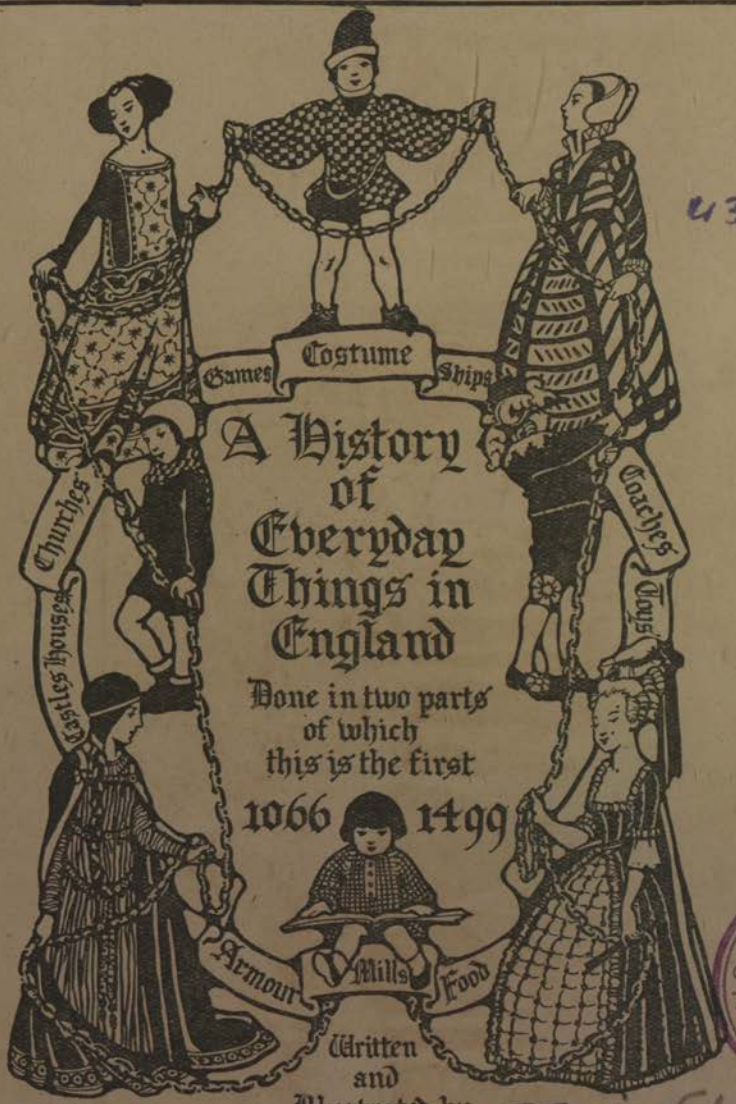
FIG. 1.—Norman Hunting.



A History of Everyday Things in England

Done in two parts of which this is the first

1066 1499

Written and Illustrated by

Marjorie and C. H. B. Quennell

Published by

B. T. Batsford, Ld., London

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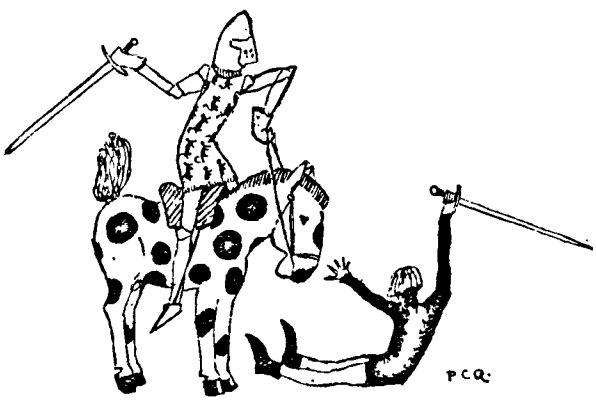

First Impression . . . October 1918
Second Impression . . December 1918
Third Impression . . . February 1920

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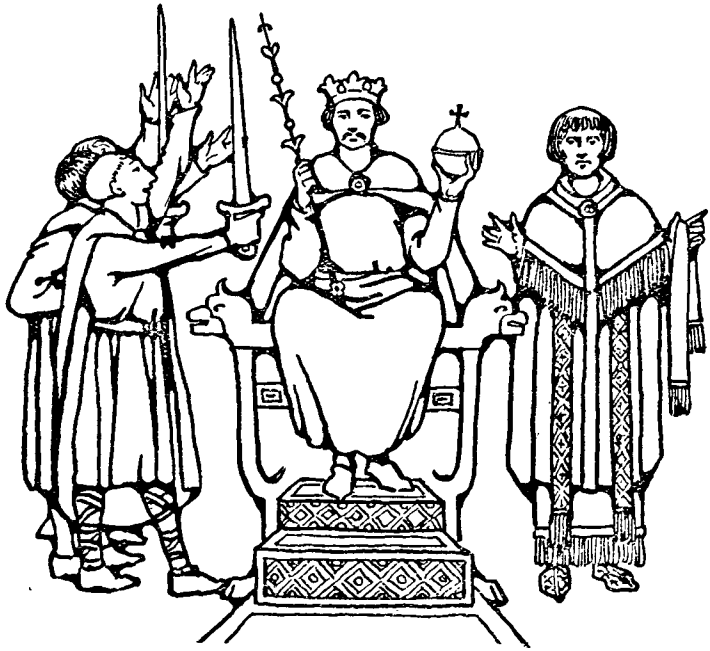

FIG. 2.—Coronation of Harold.

INTRODUCTION

THIS is a History of Everyday Things in England, from the time of the Norman Conquest in 1066 down to the end of the eighteenth century, and it has been written for boys and girls of public-school age. It is an account of the work of the people, rather than the politics which guided them.

Now as to why it has been done. In the first place, anything which helps to give us a picture of bygone times must make the history of the period more interesting, and we cannot have a picture without a background to it. It is only fair to our characters in history that we set our stage for them as well as we can; provide them with the proper costumes and setting; give them adequate background, against which they can strut and play their part, and make their bow to us before they go.

Now by adequate background we do not mean just the *pictorial* interest of any setting; we want as well to know how they passed their time; the sort of work they did, the things they used.

So a study of Everyday Things may help us to better understand the life of a period. An interesting example may be given: The ancient Egyptians believed that a man's spirit returned to his body after death, and for this reason they mummified their dead. They also believed that his future existence was much the same as the one he had lived on earth, only that he was happier; but he still wanted his belongings. So when they buried a man they buried with him little models of all the things he had used on earth, and which they thought he would again need in his future existence. These have all been preserved in the dry climate of Egypt, so that now, when we find a mummy, we discover as well all these models or pictures, which enable us to form an idea of the sort of life that was led there, three to four thousand years before the birth of Christ. This practice has enabled us to know much more about the ancient Egyptians than we do of many other peoples who have lived far more recently.

In our own country we still have the actual everyday things of mediæval life; sometimes ruined, at others so much altered that it is a little difficult to understand what they were like in reality. But by taking a fragment here, and another there, it is possible to piece together the whole, and this is what we have had to do.

So far as we have been able, we have drawn the same everyday things in each century: Costume, Ships, Castles, Houses, Halls, Monasteries, Carts, Games, Ornaments, and so on, so that a series of parallels can be drawn between the centuries, and at the beginning of each chapter a Chart is given which links up the work done with the people who did it.

It has always seemed extraordinary to the writers that boys and girls in England grow up without being taught very much about the surroundings of history. School books are, of course, illustrated, and here and there an enthusiastic master will take up architecture perhaps as a side show, but, generally speaking, boys and girls leave

school without even knowing the names of the styles. Think of the excitement there would be if the end of Jocelin of Brakelond's Chronicle were ever found; yet we neglect the remains of Benedictine Monasteries all over the country, as not having any educational value at all. We avail ourselves of Matthew Paris' history, but we are not interested in his home at St. Albans.

Then there is the constructional side of all the crafts; the wonderful way work developed when it was a living art, done joyfully by men and women with their hands and a few simple tools.

In the mediæval period the arts and crafts were much more representative of the whole community than they are now. The craftsman learnt not only the practical details of his trade, the way to use his tools, and so on, but was taught as well to design his work; and all his fellows did the same, working together on much the same lines—all interested in doing good work, and in trying to find better methods and designs. All this accumulated knowledge was handed down from generation to generation, and formed what we call tradition, and it resulted in the work being extraordinarily truthful. The man in the fourteenth century was not content to copy the work done in the thirteenth, but with all his fellows was trying to improve on it; so if we have sufficient knowledge, we can recognize the details, and say this place must have been built at such a date.

Gothic architecture was like a strong tree, deeply rooted in the past, always growing, and when the Renaissance came in the sixteenth century, much the same thing happened; the craftsmen gradually accepted the new tradition and carried it on, and so it continued until the end of the eighteenth century. Then the introduction of machinery had a very disturbing effect, because quite suddenly men found that it was possible to produce enormous quantities of things. The machine is only adapted to repetition work, so instead of many men

working and designing together, it gradually resolved itself into one man designing, and all the others being put to looking after the machines, with the result that the quality of things has become very poor. There must be something in this, or you would not find that collectors will give almost any money for old furniture and silver, and so on, and hardly anything at all for the secondhand machine-made imitations. This is rather a terrible state of affairs, because we have so few people designing and creating, and so many machine-tenders, that as we cannot produce a sufficient stream of energy to develop a tradition of our own, we fall back on copying, and talk about "Elizabethan" houses, and, worse than all, we build sham Gothic churches. Now all this may not seem of very much consequence to boys and girls, but in reality it is. The Great War has meant terrible destruction, and will inevitably be followed by a period of construction. There is a new spirit abroad; we all want to make the world a better place to live in, with wider opportunities and greater consideration for good citizens. Cottages are wanted for the countryside. Our towns have to be made clean and tidy, without raw ends as now, dedicated to tin cans and rubbish heaps; good healthy houses which can be made into homes must take the place of the slums, and fine schools and public buildings will show that we have gained in civic spirit. People will demand a well-ordered existence in which they can do useful and interesting work, not necessarily just for themselves, but including some service for others.

To the boys and girls who are in our public schools to-day will be given opportunities which no other generation has ever had, and it is of the greatest importance at the moment that they should be trained to do useful work and learn to use their hands. Before they can become actual constructors and craftsmen, able and deserving to carry on the work of the world, they must obtain a good store of knowledge—lay hold of tradition, so that they can benefit by what has been done—know that in one direction progress

can be made, and that in another it will be arrested; then the coming generation may be able to combine the wonderful appreciation for the uses and beauty of material which the old craftsmen possessed, with the opportunities for production which the modern machine gives, and so lead to a new era of beautiful everyday things.

If our book helps a little in this direction then we are well repaid for our trouble.

We must apologize for having attempted so much and achieved so little. There is a shortage of paper, and it is not fair at the moment to write long books, and we do not think we have sufficient knowledge to do so even if the conditions were favourable. The book then must be taken as an outline sketch only, and it is hoped that it will be found sufficiently entertaining to stimulate the interest of its readers, and set them to work in the same direction. Taking costume as an example, the coloured plates have been drawn to show figures as nearly typical as possible of the beginning, middle, and end of each century. Boys and girls having got the broad outline of the development of dress fixed in their minds can, by examining monuments, pictures, and brasses in churches, fill in the gaps themselves, and will find great pleasure, if they are at all interested, in noticing local variations and fashions. Armour is another delightful subject which has been no more than touched on, and heraldry had to be left out altogether. We should have liked to say far more about the Normans, their marvellous activities, their work and travels. Here, again, is an interesting subject for independent research of our own.

Much more might have been said in detail about pottery, jewellery, ships, and all the hundred and one things which were used in olden times, but so far as is possible we have endeavoured to show these as part of a whole in the pictures, and think that it is better so. But this, again, is a point which our readers can settle for themselves; they can tackle the detail of the subject first, and work up to its wider interest after; or, taking our book as a

general sketch, select details which attract them for independent study. The great thing is the broad range of life interests in bygone times.

We want to thank our publisher, Mr. Harry Batsford, and his secretary, Mr. A. E. Doyle, for all the trouble taken on our behalf, and for the practical information with which they have helped us. So many people have made kindly suggestions that it is a little difficult to suitably acknowledge our obligations, but we should like to express our indebtedness to Mr. H. W. Burrows, for the loan of careful measured drawings of an old Essex mill, from which the illustration of the Fifteenth-Century Windmill was made; to Mr. Cecil C. Brewer, for the loan of drawings of Castle Hedingham; and to Mr. H. F. T. Cooper, for the use of a very interesting chart, showing the relation of the Arts to History, from which we have gained much useful information. We are as well greatly indebted to Miss Irene J. Churchill, for the loan of many books and kindly help. We desire to make special mention of the assistance we have received from Mr. R. Morton-Nance with our Ship Drawings, which, as a result of his great knowledge and kindly criticism, look a little more like the real thing than they did originally. We give a list of books which our readers are recommended to consult if they want fuller information on any particular subject, and from which we ourselves have gained much help.

Armour—

Pageant of the Life of Richard Beauchamp, Earl of Warwick. Dillon and St. John Hope.

British and Foreign Arms and Armour. Charles W. Ashdown. (T. C. & E. C. Jack.)

Castles—

British Castles. Charles H. Ashdown. (Adam & Charles Black.)

Clark's Mediæval Military Architecture.

Thompson's Military Architecture in England.

Dictionnaire raisonné de l'architecture française du XI^e^ au XVI^e^ siècle. Viollet-le-Duc.

Churches—

Gothic Architecture in England. Francis Bond. (Batsford.)
The English Parish Church. J. Charles Cox. (Batsford.)

Furniture—

Dictionnaire raisonné du mobilier français. Viollet-le-Duc.
History of English Furniture Macquoid. (Collins.)
Ancient and Modern Furniture and Woodwork. Pollen. (Board of Education.)

Houses—

Domestic Architecture in England. T. Hudson Turner. (Parker.)
Homes of Other Days. Thomas Wright. (Trübner & Co.)
Growth of the English House. Gotch. (Batsford.)
"Country Life."

Libraries—

The Care of Books. J W. Clark. (Cambridge University Press.)

Monasteries—

English Monastic Life. Cardinal Gasquet, and Monographs by Sir W. St. John Hope.

Social Life—

Traill's Social England. (Cassell.)
Social England in the Fifteenth Century. A. Abram. (George Routledge & Sons Ltd.)
Scenes and Characters of the Middle Ages. The Rev. Edward L. Cutts.

Ships—

Ancient and Modern Ships, Part I. Holmes. (Board of Education.)
Sailing Ships and their Story. E. Keble Chatterton. (Sidgwick & Jackson Ltd.)

MARJORIE and C. H. B. QUENNELL.

Berkhamsted, Herts,
June 1918.

CHAPTER I.—The "Norman" Period of Design, from 1066 to 1199. End of 11th and 12th Centuries.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1066	William the Conqueror, *m.* Matilda of Flanders	Lanfranc, Archbishop, 1070	Battle of Hastings, 1066 Rebellion at Exeter, 1068	Tower of London Battle Abbey, B., 1067
	Philip I., 1060	Hereward the Wake	Waste of the North, 1069–70 Rebellion at Ely, 1071	St. Albans Transepts and Nave, B., 1077–93
			Domesday Book, 1085	Colchester Castle, Essex Winchester Transepts, B., 1079–93
1080		Henry of Huntingdon, historian, *b.* 1080		Ely Cathedral begun, B., 1083
1087	William Rufus		First Crusade, 1096, founded Christian kingdom at Jerusalem in 1099, which lasted eighty-eight years	Tewkesbury Abbey, B., 1087–1123
		Anselm, Archbishop, 1093		Durham Nave, B., 1093–1128
		Peter the Hermit		Norwich Nave, B., 1096–1119
				Canterbury Choir, B., 1096
1100	Henry I., *m.* Matilda of Scotland			Westminster Hall, 1099
1106	. . . .	. . .	Battle of Tenchebrai and Conquest of Normandy	
1108	*Louis VI.*			
1116	. . . .	. . . .	War with France, 1116–19	
1117				Peterboro Nave, B., 1117–94
1119	. . . .	. . .	Battle of Brenneville	
1120			Loss of White Ship	
1125		William of Malmesbury, historian, 1095–1143		
1130	. .	. . . .	Norman kingdom, Sicily	Rochester Castle and Castle Hedingham, Essex
1134	. . . .	. . .	Rebellion in Wales	
1135	Stephen, *m.* Maude of Boulogne			Fountains Abbey Nave, C., 1135–45
1137	*Louis VII.*			
1138	. . . .	. . . .	Battle of the Standard	
1141			Battle of Lincoln	
1145				Rievaulx Abbey, Yorks, C.
1147			Second Crusade (St. Bernard)	Roche Abbey, Yorks, C.
1148	. . .	. . . .	. . . .	Furness, Lancs, C.
1150				
1153	. . . .	. . . .	Treaty of Wallingford and end of Civil War	Kirkstall Abbey, Yorks, C., 1152
1154	(Plantagenet). Henry II., *m.* Eleanor of Aquitaine			Ripon Minster, Yorks, 1154–81
1158	. . . .	. . . .	. . . .	Dover Castle
1159			Levy of Scutage	
1162	. . . .	Becket, made Archbishop		
1169	. . . .	. . .	Strongbow goes to Ireland	
1170			Murder of Becket	Jervaulx Abbey, Yorks, C.
1174			Great Rebellion	Wells Cathedral begun, 1174
1177	. . . .	. . . .	. . . .	
1180	*Philip Augustus*			Byland Abbey, Yorks, C.
1182		Jocelin of Brakelond's Chronicle, 1182–1202		Oakham Castle, Rutland
1187	. . . .	. . . .	Saladin takes Jerusalem	
1189	Richard I., *m.* Berengaria of Navarre			
1190	. . . .	. . . .	Third Crusade	
1191		Robin Hood		
1192	. . . .	. . . .	Richard in captivity	Lincoln Choir and Transepts, 1192
1194			War with France	
1199	John, *m.* Isabella of Angoulême			Château Gaillard

13th-Century Chart, p. 56. 14th-Century Chart, p. 102. 15th-Century Chart, p. 146.

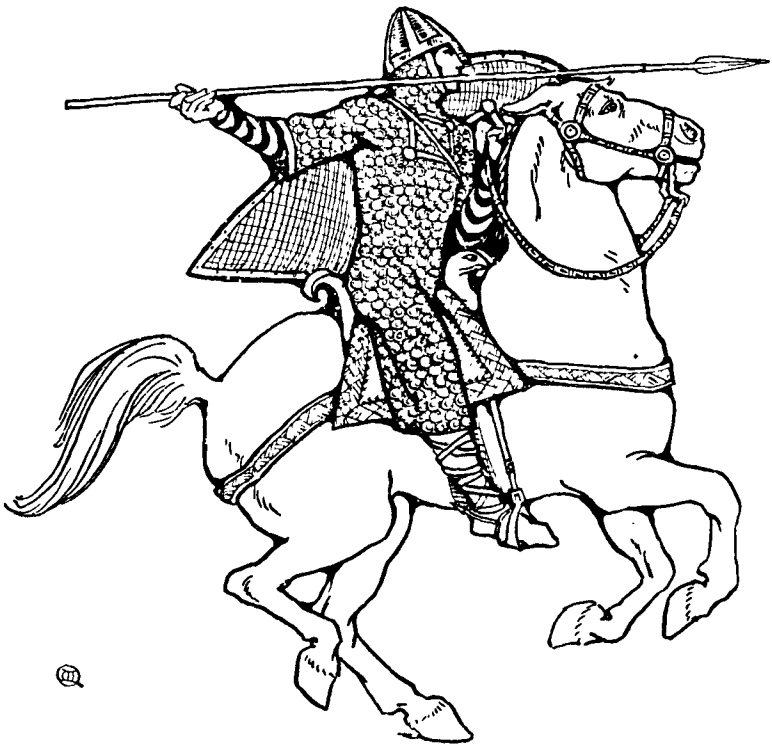

FIG. 3.—A Mounted Norman Knight.

CHAPTER I

TWELFTH CENTURY

WHEN William the Conqueror defeated Harold at Senlac in 1066, it meant much more for England than the winning, or losing, of the battle of Hastings. It was responsible for the introduction into our country of an entirely different mode of life and a new set of ideas. The Saxons were slow and difficult to move: they were farmers and herdsmen, who did not mind fighting, if their crops were in and they had nothing else to do, and it was difficult to keep them together as an army, unless the call for their services was very urgent. They did not trouble

much about their Church, or church-building, thought very little about Art, or Literature, and, so long as their neighbours left them alone, showed little interest in other people's doings. The Saxons lacked the art of combination, and it was because of this they failed against the Normans. The feudalism of the latter was a form of regular military service, by which so many armed knights had to be supplied, for so much land held.

So now let us try and find out what sort of people these Normans were, who played such a rough part, and yet at the same time did so much for England. Much the same thing had happened in France; the Norsemen, or North-men, or Normans, invaded France under Hrolf the Ganger, and took the lands on either side of the mouth of the Seine (912) from the French king, Charles the Simple. There they settled down, and as time went on gained largely by being neighbours of the French, then as now the cleverest people in Europe. It was this which made the Normans such dangerous foes; they retained all their Norse vigour, and were pirates at heart, and full of the love of adventure. They adopted the feudalism of the French; learnt to build wonderful cathedrals and castles, and were interested in everything, and determined to get on in the world.

William the Conqueror is one of the world's great men; he was very strong, and a fine soldier, and though to our idea he may seem barbarous, at heart he was a fair man and played the game, and this will be found true of nearly all those who have made history.

William had the art of attracting other great men to his service. Lanfranc, an Italian, and one of the most notable priests of the time, became Primate, and helped him greatly.

The Normans were devout Christians, and as in all else they were very thorough in their religious devotions and adventurous for their Faith.

They became Crusaders; fought against the Moors,

and attacked the Arabs who had conquered Sicily, which they reconquered.

William succeeded to the dukedom of Normandy in 1035, when he was only a child, and from then on to the time he was a man had to keep order among his own barons, and fight the King of France, whom he defeated in 1054. During this time he encouraged education, and would not allow his barons to oppress the peasants and traders, but the latter had to accept the principle of feudal service.

Such were the people who opposed Harold at the battle of Hastings and were able to defeat him. It says much for Harold's military genius that he made such a good fight as he did. Harold had two enemies, his brother Tostig, and William. Tostig secured the aid of the Norse king, Harald Hardrada, and invaded Yorkshire, where he was defeated by Harold at Stamford Bridge, near York. While he was doing this, William had landed at Pevensey, and Harold had to hurry down South.

There is at Bayeux, in Normandy, a wonderful piece of needlework called the "Bayeux tapestry," which gives us the best picture of the time and shows us the sort of ships William came over in, the type of castles he built, the clothes and armour his soldiers wore. It is very decorative and beautiful, and valuable for all these details of everyday things. There is a large copy at South Kensington Museum, which is quite a place to go to in the holidays.

We may as well try to get an idea of what the Normans looked like, and Illustration No. 4, opposite page 4, is drawn from details in the Bayeux tapestry and other sources.

Starting on the left-hand side of the picture, the first figure is a Norman knight; on his head he has a conical iron helmet, with the nose-piece which is very characteristic of this period. His coat of mail was called a *hauberk*, and was made of leather, or a rough, strong linen, on which

were sewn flat rings of iron. It was slit at the bottom, so as to be more comfortable on horseback. Under the hauberk was worn a long tunic of linen, or wool, with sleeves to the wrist. The legs were covered with thick stockings, or trousers with feet, called *chausses*, and these were not knitted, but made of cloth, and cross-gartered with leather thongs. The shield was of metal, reaching as high as a man's shoulder, with a rounded top and pointed towards the base.

The second figure is a Norman noble. He has an under-tunic of fine linen, or wool, over which he wears an over-tunic, without sleeves, open at the sides, and fastened round the waist with a belt. His cloak is secured at the shoulder by being drawn through a ring brooch, and knotted. He wears chausses, and leather shoes like the knight. The Normans cut their hair short and were clean-shaven, and some shaved the backs of their heads too.

The lady has her hair done in two long plaits, and her head is covered with a small round veil, held in place by a metal circlet. Her under-tunic is of wool, or linen, like that of a man, with sleeves to the wrist. The *bliaut*, or over-tunic, fitted closely to the hip, from whence it flowed out freely; it was laced at the sides, and cut low at the neck to show the garment beneath. She wears a jewelled belt, passed twice round the waist, and knotted in front. Her cloak is semicircular in shape, and fastened across the front with a cord.

The fourth figure is of a man-at-arms. He wears a hauberk made of thick linen, or leather, covered with bands of leather, fastened with metal studs, and underneath this was an under-tunic. The helmet is carried under the arm, and it will be noticed that the hauberk has a hood with a leather cap-piece covering the head, to make the helmet more comfortable. He carries a lance and pennon. His chausses are cross-gartered, and the shoes are of leather.

The fifth figure has a hauberk made of overlapping

FIG. 4.—Norman Costume. XIIth Century.

XIIIth Century Costume (Civil), opposite p. 60.
XIIIth Century Costume (Religious), see p. 62.
XIVth Century Costume, opposite p. 106.
XVth Century Costume, opposite p. 150.

To face p. 4.]

pieces of thin metal sewn on to leather, or some thick material, — his cloak is the same type as that of the noble, and these were only worn by the better-class people.

The figure on the right-hand side of the picture is a bowman, who wears a soft felt cap of any colour except yellow. This colour was worn only by the Jews. His stuff tunic is fastened at the waist by a belt of folded material, and his knickers are very wide, and made to unfasten down the side seams.

The colours worn during the Norman period were, as shown, rather dull in tone, and not nearly so gay as they were later on.

It will be noticed that the knight and man-at-arms both wear spurs, and so were horse-soldiers, and William depended largely on his cavalry. The Bayeux tapestry shows boat-loads of horses coming across the Channel.

The old method of fighting had been face to face, with a wall of shields, over which the soldiers hacked at one another. William employed archers, but the Saxons stood firm. The Normans pretended flight, which tempted Harold to break his line, and this done, William's mounted knights rode through the gaps and threw Harold's army into confusion. The Bayeux tapestry shows the Norman mounted knight and bowman opposed to the Anglo-Saxon with two-handled axe.

From the Bayeux tapestry, again, we find out what William's ships were like. This tapestry is supposed to have been worked by Queen Matilda and her ladies, and they must have been wonderfully observant, because in this one detail of ships we can find out how they were launched, and sailed, and many other things about them. Again, at Christiania, Norway, there is an actual old ship which was discovered in 1880 near Sandefjord. She dates in all probability from about 900 A.D., and is intensely interesting as showing exactly what the boats of the Norse pirates were

like. The boat was found buried in a mound, 18 feet above sea-level, with her prow pointing seaward, and must have been used as the burial-place of a Viking. The length over all is 79 feet 4 inches; beam, 16½ feet; depth amidships, 6 feet; her gunwale above water, 2 feet 11 inches amidships, but 6 feet 6 inches at bow and stern. She is beautifully modelled under water, and is really more scientifically designed than some of the ships of later periods. A model was made at the end of the nineteenth century, and sailed across the Atlantic; so they were seaworthy boats. They were clinker-built—that is, of planks overlapping at the edges. The boat at Christiania is known as the Gokstad ship, and there is a model of her in the Victoria and Albert Museum at South Kensington. So that between the model and the very beautiful coloured figures of the Bayeux tapestry we can get a very fair idea of what William's ships looked like. (Illustration 5.)

From their Norse ancestors the Normans inherited the art of seamanship. The long, open boats had one mast and square sail, and progress was assisted by oars when necessary. The shields were hung along the sides, and served as a protection to the rowers. The boat was steered by a large oar, secured in a loop of rope on the right side; hence starboard, which is the right side, comes from the fact that the steer-board, or oar, was there. The end of the steering oar could be pulled up by a rope to avoid damage when grounding on a beach. There were not any cabins, but a tent was stretched across at night, or during bad weather. The rowing-benches were at the sides, with a centre gangway.

Having found out what the Normans did before they invaded England, what they looked like, and the sort of boats they came in, we want to see, next, how they went to work when they had conquered the country.

William, only a few months after the battle of Hastings, had gone back to Normandy, leaving his half-brother Odo, Bishop of Bayeux, and his minister, William Fitz-Osbern,

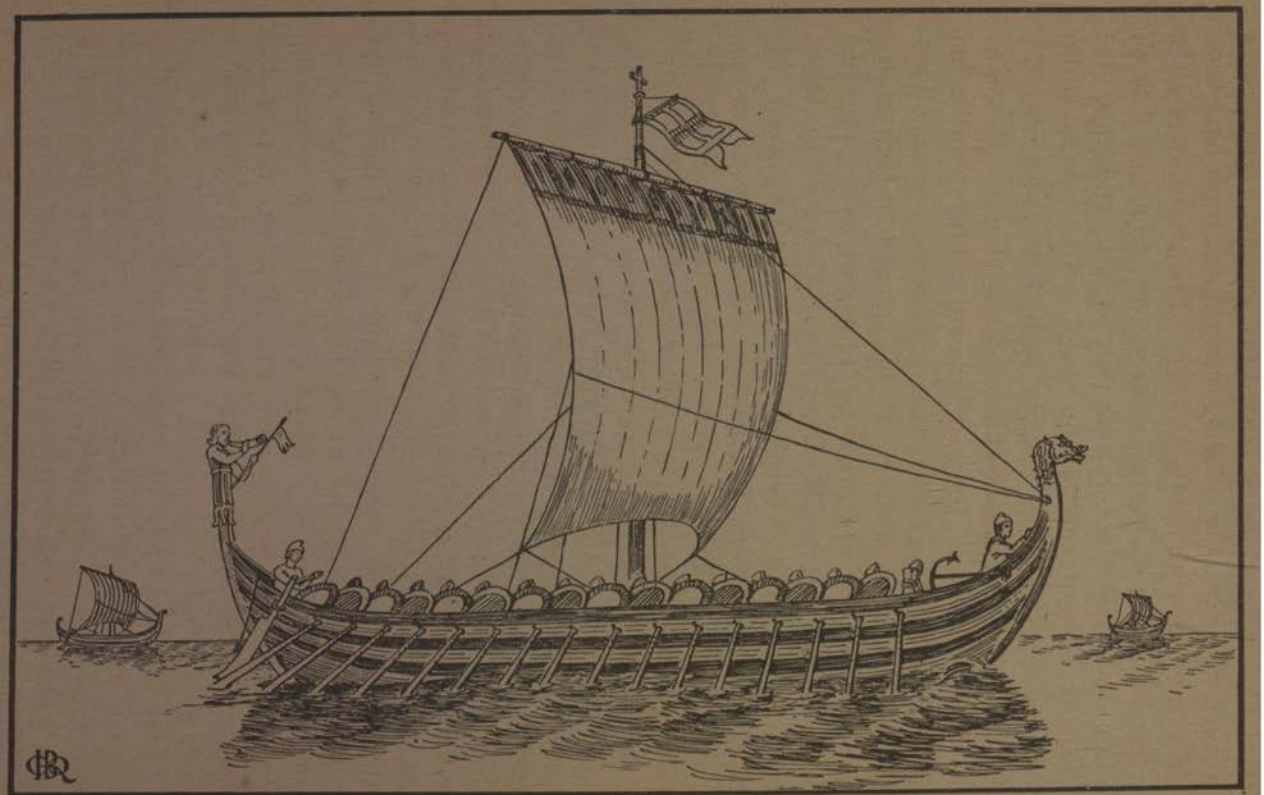

FIG. 5.—The Norman Ship.

13th-Century Ship, p. 64. 14th-Century Ship, p. 112. 15th-Century Ship, p. 155.

to take charge of affairs. It was this Odo who later conspired against William, and being arrested was kept a prisoner until his brother's death.

The country was apparently peaceful, but, with the Conqueror away, risings broke out, and it was not until 1068 that it was really subdued. The most important outbreak was at York, where 3000 Normans were slaughtered, and Swein, the King of Denmark, came to the assistance of the rebels. William bought off the Danes, and then proceeded to take terrible vengeance on the Saxons, and destroyed the whole countryside. He met with the most determined resistance in the Fen country around Ely, and boys should read Kingsley's *Hereward the Wake*, which contains a splendid description of the Saxons' last fight.

It was to hold the country in check that William started building castles. The Tower of London, Colchester in Essex, and the keeps of Chepstow, Pevensey, and possibly Bramber, date from about this time, and were built in stone. One can imagine the consternation of the Saxons as these gloomy piles of masonry began to rise, so forbidding and unlike anything they had been used to. Later on we discuss wooden castles.

It must always be remembered that the castle was supposed to belong to the king, and was erected only with his permission. William's early experiences with his barons in Normandy made him anxious not to allow them to become too powerful in England. One of the conditions which led to the anarchy of Stephen's reign was the too easy permission given to build many new castles.

Before a description of the Norman castle is given, it may be as well to give a few notes on the type of fortification which preceded it.

Dotted about England there are the remains of many earthworks, which are generally called Roman, but are in all probability of much greater age. It is quite impossible to date them, but it is safe to assume that they were made by the ancient Britons. Generally they were constructed

on high ground, to guard against surprise and enable the occupants to see the approach of an enemy. They are of very large area, roughly circular in shape, and surrounded by ditches and banks often 50 to 60 feet high. The entrances were very cunningly contrived, and probably had rough timber barricades, or gates, but the banks were multiplied near the entrance, with several openings in them, and the real one was tucked away in a corner. The others, which looked like entrances, only led into blind alleys between the banks, and here the enemy would find themselves an easy target for the arrows of the defenders on the banks above. These earthworks probably served as the fortified camp for the whole tribe, including their flocks and herds.

It is rather interesting that, after centuries of development, the fort has had to give way to trench warfare and fortified earthworks like those of the Ancient Britons.

Julius Cæsar landed 55 B.C., and the Roman occupation lasted until the fifth century A.D. The Romans were great engineers and military architects, and the roads which they made remain to this day. These led from one station to another. The stations were generally rectangular in shape, with gateways in each side. The surrounding walls were of masonry, with towers, and platforms for catapults. The road ran right through the centre of the station, which was occupied by the Prætorium, or headquarters of the commander of the legion, if it was a military station, and the Forum, or market-place, if it was a commercial city. The Roman station in this country was a much more scientifically designed defensive work than anything which went before or followed it for many centuries.

When the Saxons came they sacked the walled cities of the Romans and left them desolate. They were essentially farmers, and objected to being herded together. They lived in small communities, making clearings in the forest, and tilling the ground in their immediate neighbourhood. Their ideas of fortification were not much in advance of

those of the Britons, and probably took the form of earthworks, or wooden palisades around the village.

The Danes were pirates, and depended on their ships. These came up the rivers when raiding, and were used as their headquarters. A portion of the river bank was fenced off with wooden palisades and became their burh. England suffered from the raids of the Danes because of this neglect of the art of fortification. France was able to confine her pirates to the rivers and adjacent country, because she had maintained the Roman tradition of walling and castle-building. The Normans learned the art of building castles from the French, and employed the art of fortification much more than the Saxons did. One of the first things William did was to throw up a castle at Hastings to defend his camp there.

It is said that he burnt his fleet, to make clear to his soldiers that they must conquer or die ; but this would have been against precedent. The northern pirates always had their ships as a headquarters, or floating camp.

The first castles which William built were not of stone ; we read of his marching to subdue a rebellion, and, this done, building a castle, and leaving a garrison in it, while he went on to some other part of the country. It would have been quite impossible for all of these to have been stone-built, and it is probable that the earlier ones were constructed of timber. There would be a large enclosed space, or bailey, with a mount on the line of the enclosure, which latter consisted of a ditch and bank. The keep was built of timber, on the top of the mount, and the ditch was taken around the bottom of it. The entrance to the bailey was on the opposite side to the mount. It was very much on the same lines as the stone-built castle which forms Illustration No. 7. The Bayeux tapestry shows a timber castle of this type. When William wished to overawe a city, like London, he doubtless built in stone at once, and then, as he got to know the country better, and found out the military requirements, he rebuilt his temporary

FIG. 6.—Carving at Château d'Arques.

castles in the form in which we now see them. The timber palisade on top of the mount was sometimes replaced by high stone walls, with the buildings grouped inside, and this type is called the shell keep.

There is no doubt that William knew all about stone castles, because Château d'Arques, in Normandy, which was built by Guillaume d'Arques, in 1040, has a stone keep, curtain walls, and gatehouse, and is altogether a wonderful piece of military architecture. It was here, as the result of a quarrel, that William besieged Guillaume d'Arques, who was his uncle, and most certainly he was not the man to see Château d'Arques and continue to build wood castles, except to save time.

So now we can pass to a consideration of the twelfth-century castle shown in Illustration No. 7, which dates from about 1130. Starting from the right-hand side of the picture, there is first the gatehouse with its drawbridge and passage through. On either side were little chambers for the guard, and a staircase which led up to a room over the gate, from which the portcullis was worked. This was

arranged so that it could be wound up or let down, and the gateway below could be defended by bowmen shooting through the embrasures of the battlements on the walls. In addition to the portcullis, there were strong oak doors to the entrance gateway. The gatehouse led directly into the bailey. Here were the stables and granary, the barracks for the soldiers, and all the many other workshops that must have been necessary. It must always be remembered that there were no shops just round the corner, so if arms needed mending, or making, it all had to be done within the castle walls. In all, including squires, pages, servants, and garrison, these castles must have housed a considerable number of people. The bailey was surrounded by stone walls, called curtain walls, with a ditch outside, and these were probably flanked by projecting towers, which enabled the defenders to shoot along the outside of the wall, and so keep off the besiegers.

Then we come to the keep, built on the top of the mount. The idea of raising the keep was doubtless to give the sentry, who was on look-out on the top, the opportunity of being able to see over the surrounding trees and country, and it must always be remembered that England then was much more wooded than it is now. The Normans generally selected a small hill, or piece of land which was above the general level, and then cut it down, so as to form the mount, or raised part of it, or made an artificial one. On the top they built the keep, and the ditch which went along the outside of the curtain walls was continued around the base of the mount. On the far side of the ditch they planted a wooden palisade, so that the enemy had to climb up the hill to the castle, then get over the palisade, and so down into the ditch, only to find that there was still the castle wall to scale. Putting the mount on the edge of the bailey left the latter clear, and enabled it to be kept smaller than if the mount had been placed in the middle of it.

But very little is known of what the curtain walls and

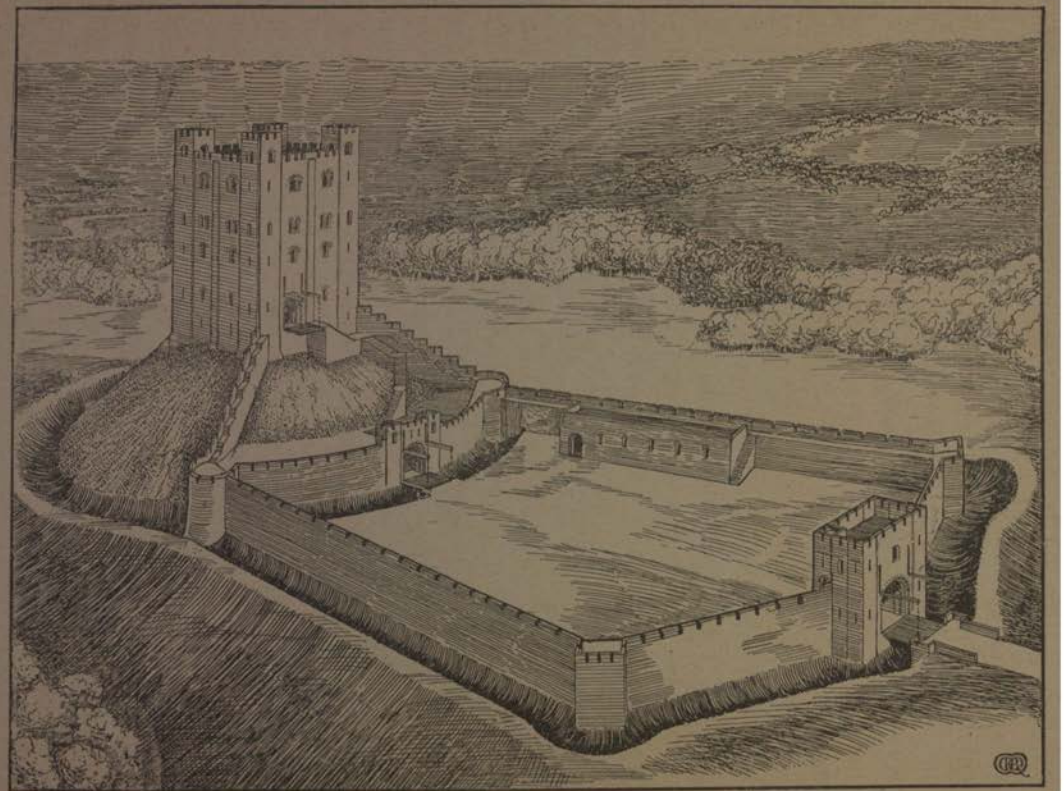

FIG. 7.—A Norman Castle.

13th-Century Castle, p. 69. A Siege, p. 85. 14th-Century Castle, p. 117.

bailey of a twelfth-century castle looked like, because, though many of the keeps and gatehouses remain, the walls have generally been altered many times since to bring them up to date with the military science of different periods, or they have been pulled down for the sake of the stone.

A second wall was built at the foot of the mount, next the bailey, forming an inner bailey, or in some cases a palisade was used for this purpose. Stairs led up to the keep, and it should be noted that the entrance here was not at the ground-floor level, but on what would correspond to the first floor of a house. The outer staircase up to the entrance was sometimes covered in by what is called the forebuilding, and this added considerably to the powers of resistance. The chapel was often placed in the top of this forebuilding, and was entered from above.

There were not any large windows, only arrow-slits, at the ground-floor level of the keep, and this was because it was the final refuge of the garrison. So if the enemy gained the bailey, or climbed the steep mount outside, the drawbridge at the top of the entrance steps in front of the main entrance was pulled up, and the besiegers had to fall back on mining the walls. These were of great thickness, and the garrison could throw down all sorts of things on the heads of foemen working below.

The outside of a Norman keep was generally very simple, with plain, flat buttresses, and round-headed windows. The rampart walks at the top, and the towers, had spaces left at intervals for the archers to shoot through; these are called embrasures, and the piece of wall between is the merlon.

Illustration No. 8 shows the plan of a Norman keep. A plan is a sort of bird's-eye view; if the roof were taken off a house, and you were up in a balloon, the shape of the rooms could be seen, and how they were placed side by side. As going up in a balloon is still rather a luxury, and it would also be a difficult way of finding out the shape of a house, we measure it up instead, and make plans.

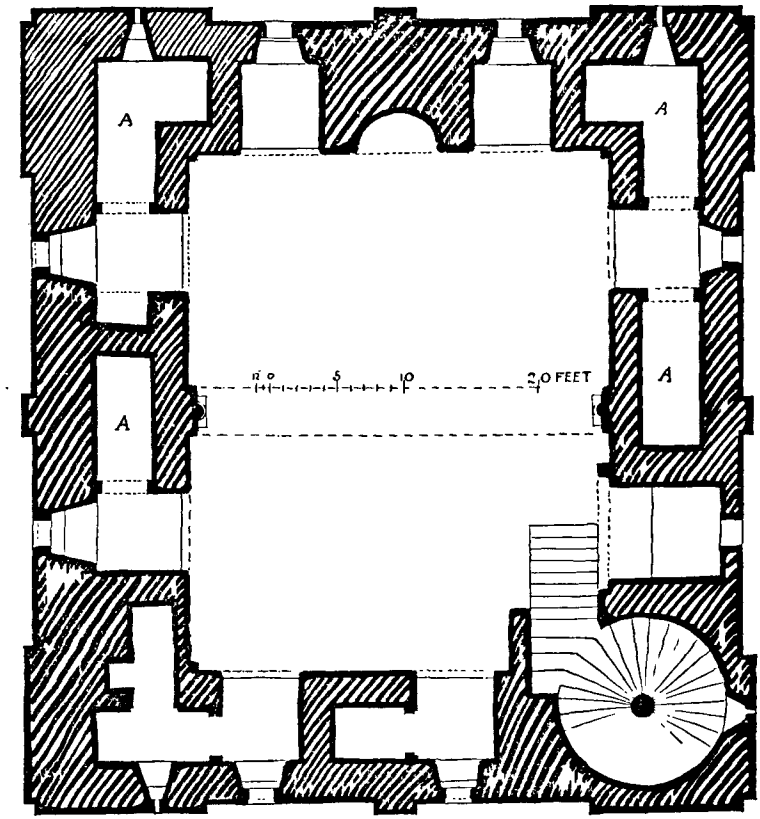

FIG. 8.—Plan of a Norman Keep.

The plan of the keep is very much the same on all floors. The lower, or ground, floor below the entrance served as a storehouse for the large quantities of food which must have been required during a siege.

At the first floor, or entrance level, was the guard-room ; above this, on the second floor, was the great hall, with its galleries around ; and above that, one more floor, probably used as a dormitory. The well of the castle was in the keep, so that the garrison might be sure of water in case of siege.

The staircase was in one of the angles, and led up to a square tower opening on to the battlements, with similar

towers at the other three angles of the castle. Here the guard did sentry-go, 75 feet above the level of the top of the mount, so that they could see a long way over the trees, and prevent surprise by the enemy.

Illustration No. 9 shows the interior of the great hall. In the average keep, like the one we have drawn, this was a room about 39 feet long by 31 feet wide, but in the larger castles, like the Tower of London, there are rooms 95 feet long by 40 feet wide.

The great hall was surrounded by walls about 10 feet thick, and in the thickness of these were little rooms, which are shown on the plan at A, A. The entrance to one of them can be seen in the drawing of the great hall, just above the two hounds held by the huntsman. The little rooms did not always have separate windows, and in this case the only means of light and ventilation was the opening at the entrance, probably covered at night with a leather curtain. These rooms were used for the bedchambers of the principal members of the family, the serving-men sleeping in the rushes on the floor of the hall. In the daytime people lived much more together than they do nowadays, and if we could be transported back to the twelfth century it would seem all noise and lack of privacy.

This drawing serves to illustrate the first great difficulty which the Norman and other early builders had to contend with, and that was, how to roof over a large space. At each side of the fireplace are recesses in the thickness of the wall with a window at the end, and it will be noticed that they have a top to them like a small railway tunnel; there is a semi- or half-circular arch in front, and the line of this is carried through: this is what is known as a barrel vault, and it was the earliest method of roofing in stone. The stones of the arch in front are wedge-shaped and so cannot fall out, and are known as *voussoirs*, and a barrel vault is like a lot of arches placed one behind the other. It is worth while understanding this, because later on the builders found that by making one vault cut across another

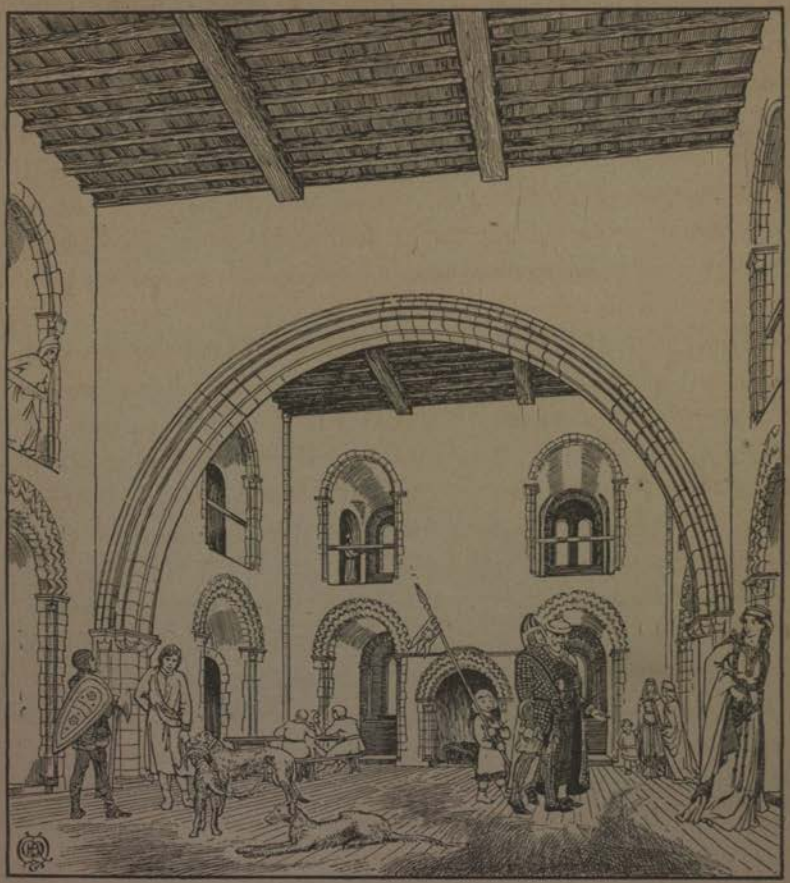

FIG. 9.—The Great Hall.

13th-Century Hall, p. 74. 14th-Century Hall, p. 123. 15th-Century Hall, p. 169.

all sorts of beautiful effects could be obtained; so the fan vaulting of Henry the Seventh's Chapel at Westminster Abbey is a development of our barrel vault.

The Normans, then, could build a vault across a small space, but did not know how to do it over a large room, so we find in this great hall just what we do in a Norman cathedral. In the former, the little rooms are vaulted in stone, but the hall has a beamed ceiling. In the latter, the side aisles are vaulted, and the nave has a timber roof.

Now let us see what was the difficulty which confronted

the Norman builders of this great hall, its size being 39 feet long by 31 feet wide. Their first idea, perhaps, was to throw beams across the narrowest way, the width, but this would have meant that these beams would have had to be at least 34 feet long, to give a bearing on the walls at each end. Now though there were plenty of forests in the twelfth century, there were not any steam-saws, and all beams and boards and planks had to be cut out of the trees by hand, and it was a long and laborious business; so we find the old builders economized in the use of timber. What they did in the case of this hall was to build the very beautiful arch across the width, and this enabled them to place the beams over longways to the hall, and these did not need to be longer than about 19 feet, because one end rested on the main wall and the other on the arch. These would be much easier to obtain. Across them came the smaller joists of the floor above.

So the arch was put in because it was a constructional necessity, and while they were doing it the old builders made it beautiful; which, if you come to think about it, is not at all a bad rule. From our point of view this little problem is worth consideration, because as we jog along through the centuries we shall always be running up against it, or similar ones which have been overcome, and always in a pleasant way.

The windows of the great hall were very narrow, and of course did not have any glass; at night, or when the weather was very bad, they were closed by wooden shutters, but during the daytime the wind must have blown through, and the draughts and smoke made what we should think a very uncomfortable house.

The fireplace, built on an outside wall, had what is called a flue, or escape for the smoke, but this, instead of going up and finishing above the roof level in a chimney-stack, as flues do nowadays, was carried at an angle through the thickness of the wall, and came out into the open air behind one of the great buttresses.

The gallery, which runs round the whole hall, was reached from the staircase in the angle turret, and must have been used for seeing what was going on in the hall below. The gallery is contrived in the thickness of the wall, and so takes up the space which is used for the little rooms on the other floors. It is a very beautiful feature, and adds greatly to the appearance of the hall.

The furniture of this period was very simple, and consisted of tables, on trestles, and benches rather like school forms; there would have been one or two heavy chairs, or seats, and the floor was strewn with rushes. Meals were served in the great hall, and cooking is supposed to have been done in a kitchen in the bailey; but it is difficult to see how this could have been possible, or the food eatable on a winter's day, if it had to be carried such a distance. In a manuscript of the early part of the twelfth century there is an illustration of a Norman butler in his office, and the servants who are assisting him are carrying food up an inside ladder, or staircase. The large room then on the first, or entrance, floor may have been used for cooking, besides serving as a guard-room; the plan of this floor is just the same as the great hall over—it has a fireplace and chambers in the thickness of the wall, so there would have been plenty of room for both purposes, and during ordinary times it would not have been necessary to maintain a large guard inside the keep.

In the Bayeux tapestry Norman cooks are shown boiling a pot over one fire, and roasting at another, and then serving dinner through a doorway into the hall, and, in rather an amusing way, they take the food in upon the spits on which it has been roasting.

Musicians often preceded the servants, and played while the meat was being served; harpers came and recited romances. Minstrelsy was in high repute among the Normans; the king had a minstrel, and every gentleman of position maintained one, or more, as part of his household. Bands of acrobats and tumblers came and gave displays.

Before we leave the drawing of this Norman great hall, attention should be drawn to the zigzag ornament round the arches. The design is called the *chevron* pattern, and, like the slender columns in the angles, is a sign of Norman work.

The next drawing, Illustration No. 10, shows the circular staircase in the angle tower of the keep. This was all built in stone, and a tumble downstairs must have been a painful experience. Each step had a circular piece worked on it at one end, and at the other was long enough to be built into the wall; the front edge of one step was laid on the back edge of the one below, and the circular piece in the centre fitted exactly over the one underneath, and in this way formed the central stone column, or newel. For a long time most staircases were like this one.

This drawing completes the illustrations of a Norman castle. It must be remembered that in theory all castles belonged to the king, were only built with his permission, and under his licence. They formed part of the service brought about by the Feudal System, and were necessary to the power of the king. They continued to be built for this purpose for a long time. Tattershall Castle, Lincolnshire, built about 1440, is a wonderful brick keep, which could not have been much more comfortable than this one illustrated for the twelfth century.

The nobles probably had their manor-houses as well, in much the same way that the convents had granges on their outlying estates. In Jocelin's Chronicle, a wonderful manuscript of the twelfth century, we read how Abbot Samson narrowly escaped being burned to death in 1182, when staying at one of his granges, the only door of the upper story of the house being locked, and the windows too narrow to admit of escape. This sounds as if the abbot was in the solar of a house rather like that illustrated on page 81, and which by that time had become typical of the thirteenth century. It is to these granges that we must look for inspiration as to how houses became more comfortable and less castle-like. It must needs have

FIG. 10.—Norman Staircase.

been a very courageous baron who would molest Abbot Samson, capable as he was of bearding Cœur-de-Lion himself; so, when the granges were planned, it was not so necessary to consider defence, and the type seems to have been suggested by the monastic buildings the monks were used to. They apparently took that part which lay to the south side of the cloister (see plan of monastery on page 28). The monks' warming-room became the cellar, with the solar over it; the refectory suggested the hall, and the kitchen and offices remained in the same position.

The nobles, when visiting an abbot and staying at one of his granges, would be struck by the greater convenience and comfort of such a house, and so would follow it when building their manor-houses, adding more defensive works than would be necessary in the case of the abbots' granges.

The Anglo-Saxon house was generally framed up in timber on masonry foundations, and roofed with thatch or tiles. There was a hall, and around it bowers, or bed-chambers, and then kitchen and offices, the whole set of buildings being surrounded by a bank or stiff hedge.

So far as the towns were concerned, a good deal of information can be gathered from building regulations, issued in London in 1189, in the time of Richard I. Houses before that time had been very generally built of wood, and roofed with thatch, and the frequent fires made the citizens put their heads together to see how the destruction caused in this way could be prevented. Stone houses, covered with tiles, are pointed out as safer than those of wood. There are long descriptions of stone party-walls (those between the houses); these are to be 3 feet thick and 16 feet high, so the houses could not have been very high, and apparently the rest of the house continued to be built of wood. The accommodation appears to have been a hall, or houseplace, on the ground floor, with perhaps a lean-to addition at the back for a kitchen, and the solar, or private room, a mere loft over the hall, and lighted by a window in the gable at the front. These

would have been formed naturally, as the roofs sloped down towards the party-wall at each side of the house.

A twelfth-century street, then, would have been made up of a series of rather low gables, side by side, the gutters between spouting water on to the pavements under, during rain. Some of the houses would have been higher than the others, because in these early by-laws of 1189 you are allowed to raise your half of the party-wall if you want to do so.

In the country, the villeins' cottages would be much the same—a simple oblong building, with a houseplace, and perhaps a small shed, or kitchen, at one end, and a loft over. Again, before we think of such accommodation as very rough, we must remember that people were used to living in the open air, and, like sailors nowadays, only caught colds when they went indoors. For example, the monks had the best opportunity of being comfortable, yet they passed most of their time in the cloisters, which were open in those days, and not yet filled with any glass.

Now the next thing to consider is—how did William rule? He waged war successfully, and was a great soldier; built castles and fortified towns; but he must have been able to do more than this, or he would not be remembered as a great man. His claim to greatness lies in the fact that he did what even the Danish Wars had not been able to do —bound the country together as one by the Feudal System.

William's followers were rewarded by large grants of land, belonging to the Anglo-Saxons who were slain at the battle of Hastings, and to others whose estates were confiscated, and these lands they held direct from the king, and in return were bound to supply so many soldiers at the king's call. This is very interesting, because, later on, people began to pay money instead of giving their services in this way. But in the Great War of 1914–1918 we had the same rule—that you must fight for king and country if you enjoy the privileges of citizenship.

It was not until the Conquest that England was

FIG. 11.—Jugglers.

supposed to belong to the king. The Saxons always had the tribal idea that land belonged to the community, and they held it by common consent, and fought for it when there was a common danger; but the process by which they were aroused was a slow one, and the damage was often done before they were ready. Harold had great difficulty in getting his men together, and this had always been the case with the Anglo-Saxon kings. They would not, or could not, combine, and so the Danes were able to do much more damage than would have been possible if they had found the natives united against them. Feudalism was to do away with all this.

Under the Saxons the land was divided up into folk land, which belonged to the people, and consisted of what was left over after allotments had been made to the freeman; and common land, held by communities, but gradually becoming personal to a family if the dues and fines were paid, and known then as heir land. Book land generally consisted of grants to religious houses from the folk land.

Right down to the Norman Conquest we find the same sort of customs as were introduced by the Saxons in the fifth century. The freeman was the freeholder. Tacitus, the Roman, said of the Saxons, "They live apart, each by himself, as woodside, plain, or fresh spring attracts him"; which does not mean that they were quite solitary, but that each holding was occupied by a family, and all the different generations of that family. The holding had its common fields and grazing land, and the village itself was roughly fenced in. Each holding had its folk moot,

a place where they met to frame their laws and customs. The headman of the village, or the chief, developed into the lord of the manor, and the chieftains became the kings.

The Danish Wars had the effect of bringing the scattered communities together, and introduced the beginnings of the Feudal System, and so we find that the freeman became the *villein* of the lord. Under Canute, the freeman regained his position somewhat, as the lords were dispossessed of their lands. William maintained his hold on the land by making the Feudal System much more rigid.

The Scutage Tax in 1159 allowed the barons to pay the king a sum of money instead of following him to war. Thus began the first weakening of the Feudal System. There is an interesting account of how this worked in Jocelin of Brakelond's Chronicle. The king calls on the abbot for the services of four knights to go to France, and give aid against the king there. The knights demur, and say, "Neither had they, nor their fathers, ever gone out of England" for such a purpose; so the abbot goes to France instead, and offers money, which is not accepted, and in the end hires four mercenaries.

The Chronicle of Jocelin of Brakelond brings us to the next everyday thing in England in the twelfth century —the Monastery. It must be emphasized that a monastery was not what so many people seem to think it was—a place where monks or nuns did nothing else but pray all day and half the night. The monastery was the centre of all the civilizing influences of the time, and for this reason. It must be borne in mind that Europe, after the fall of the Roman Empire, was in a state of turmoil; we have seen how in England the Roman stations, their roads and villas and baths, were allowed to go to rack and ruin, and the sense of order and system gave way to disorder and anarchy.

Hengist and Horsa landed in 449, and from that time

on till 577 there was one long struggle, in which the Britons were nearly exterminated. Those who did not escape into Wales or Scotland were enslaved. Rome became Christian early in the fourth century, so there were Christian missionaries here in Roman times; but the Saxons were heathens, and Britain became pagan again. During the sixth century fresh hordes of Saxons arrived and fought those already in possession, but Augustine landed in the south in 597 and again preached Christianity. St. Oswald, crowned king of Northumbria in 635, was the missionary for the north.

The Danes came in the beginning of the ninth century, and behaved very much like the Saxons. They were pirates and heathen, and in 868 they burnt the churches at Peterborough, Crowland, and Ely, and murdered Eadmund, the King of East Anglia. The abbey of St. Edmundsbury was built later to house his relics, and it was here that Jocelin started his life as a monk in 1174. The Anglo-Saxon monasteries had become lax and fallen into disrepute in the tenth and eleventh centuries, but there had been a great revival at Cluny, in France, and it was their abbot whom William asked to come over to England and govern the monasteries here.

Europe had been in a turmoil for some hundreds of years, and the gentlemen of the day either hunted or fought, so it was left to the Church to civilize, and the monastery took up the work, and attracted all those men who wanted to do what we now call social work.

Credit must be given to the Normans for the fact that they built not only castles, but cathedrals and monasteries as well. Many of these still remain; both Norwich and Ely Cathedrals are largely Norman, and both were originally the churches of Benedictine monasteries. It gives a good idea of religious life in those early days when it is realized that what we now call a cathedral was then in some cases only the private chapel of a convent; the cloisters and a few of the other buildings may remain, but what we

now see is only a part of the original whole. Our plan on page 28 will explain this.

Where the monastic church was used as a cathedral, it was called a conventual cathedral, the bishop took the place of the abbot, and had the right to preside in the chapter-house. The prior and convent looked after the buildings, and continued to do so until the time of Henry VIII., when they were replaced by deans and chapters of secular canons. Cathedrals of the old foundation had deans and secular canons from the start, who were generally Augustinians.

It may help if an explanation is given now of terms which will be frequently used in later pages.

A Cathedral is the bishop's church, and the principal one in a diocese.

A Diocese is that part of the country over which the bishop rules.

A See means the seat of a bishop, or where his cathedral is.

The Parish originated with the holding of the lord, and his chaplain was the parish priest. The king's chaplains became the bishops.

Then it is very usual to talk about a house for monks as a monastery and one for nuns as a convent. This is wrong. Convent is the term applied to the whole body either of monks or nuns, and the monastery means only the actual group of buildings, and it is used both for the houses of monks or nuns, though the latter can also be called a nunnery.

Illustrations 12 and 13 show a twelfth-century Benedictine monastery. One is a plan and the other a bird's-eye view, and the plan has numbers which correspond with those in the text, and will enable the uses of the various buildings to be followed. The top of each picture is the north, the right-hand side is the east, the left hand the west, and the bottom the south. So, starting at the left hand, or to the west, where 1 is marked, we enter by

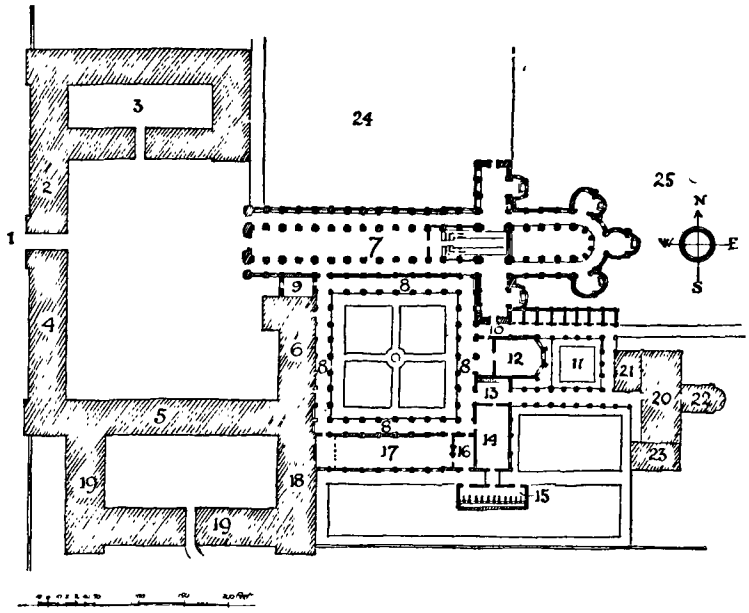

FIG. 12.—Plan of Benedictine Monastery.

the gatehouse into the great court. Here all were free to come who had any business to do, and it must have presented a busy scene, crowded with pilgrims, knights and men-at-arms, merchants and minstrels. There was a porter at the gatehouse, to guard. At 2 was the almonry, where alms were given to the poor, and sometimes there was a school close by for poor children. At 3 were the stables and granaries. Here the horses of the guests and travellers were put up. It is doubtful if there were many inns in England where travellers could obtain food and lodging until the middle of the fourteenth century.

In the towns there were ale-houses, cook-shops, and hostelries, because, a little later, in the time of John, 1212, we read that, after a fire, "all ale-houses be forbidden except those licensed by the Common Council, and that no baker bake or ale-wife brew by night with reeds or straw, but wood only"; also, "all cook-shops be whitewashed."

It was part of the duty of monks to entertain strangers. Their accommodation was divided up: just south of the

gatehouse, at 4, was the place for the poorer guests and pilgrims; at 5 would be placed the merchants and like folk; and at 6 was the abbot's or prior's lodging, where nobles or the king would be entertained. Jocelin of Brakelond's Chronicle is interesting, as it gives an idea of the great size of the twelfth-century monastery. He says that after Abbot Samson's installation, "he retired to his chamber, spending his day of festival with more than a thousand dinner guests with great rejoicing."

Jocelin also gives a note of how guests were entertained. "When the abbot is at home, he is to receive all guests of whatsoever condition they may be, except religious and priests of secular habit, and except their men who present themselves at the gate of the court in the name of their masters; but if the abbot be not at home, then all guests of whatsoever condition are to be received by the cellarer up to thirteen horses. But if a layman or clerk shall come with more than thirteen horses, they shall be entertained by the servants of the abbot, either within the court-lodge, or without, at the expense of the abbot."

At 7 was the church, and the west door was generally placed opposite the gatehouse, so that on saints' days it could be opened for processions. The north door was used by the people when there were special services for them in the nave, but the monks used the choir, which extended into the nave.

At 8 was the cloister, and this was a very important part of the monastery. When we go round a cathedral now, we are struck by the beauty of the vaulted walks, with the arched and traceried openings on the garth, or space in the middle; but when it was built it served not only as a corridor leading to the various parts of the building, but a place where the monks spent a good part of their time. For this reason it was usually placed to the south of the church, so as to be on the sunny side.

The north walk, which is the one next to the church, was reserved for study, and little places called carrels were sometimes formed on the side next the garth, like small

studies, where the monks could read their manuscripts. A drawing is given in the fifteenth-century chapter (p. 176) showing this.

The east walk was very much used, because it led to the chapter-house, the passage to the infirmary, and the refectory. It was in the east walk that the abbot washed the feet of thirteen poor men, representing Christ and the twelve Apostles, on the Thursday before Easter (Maundy Thursday).

The south walk was parallel to the refectory, and in the west walk were taught the novices who wished to become monks. In some of the old cloisters little figures used for playing games are cut in the stone benches.

At 9 was the outer parlour, where a porter sat who kept the cloister door, and here merchants could come to sell their wares, or monks receive visits from their relatives after the chapter.

This is perhaps a convenient place to state that our plan must not be taken as being an exact copy of any particular monastery. The Benedictines generally built on somewhat similar lines, but the positions of the various parts were often varied to suit local requirements. Thus at Westminster Abbey the outer parlour was at the west end of the south cloister walk.

At 10 was the slype, or passage-way, leading to the scriptorium, or place where the monks wrote their manuscripts. In these days before printing, all the church service books were made by hand and beautifully illuminated, and there must have been much letter-writing as well to carry on the business of the convent, so it was done in these little rooms, each of which had a window to the north, and a door opposite opening on to the north walk of the smaller cloister at 11.

At 12 was the chapter-house, or parliament of the convent.

At 13 was the parlour, or place where the monks could talk, and generally there were stairs up from here to the

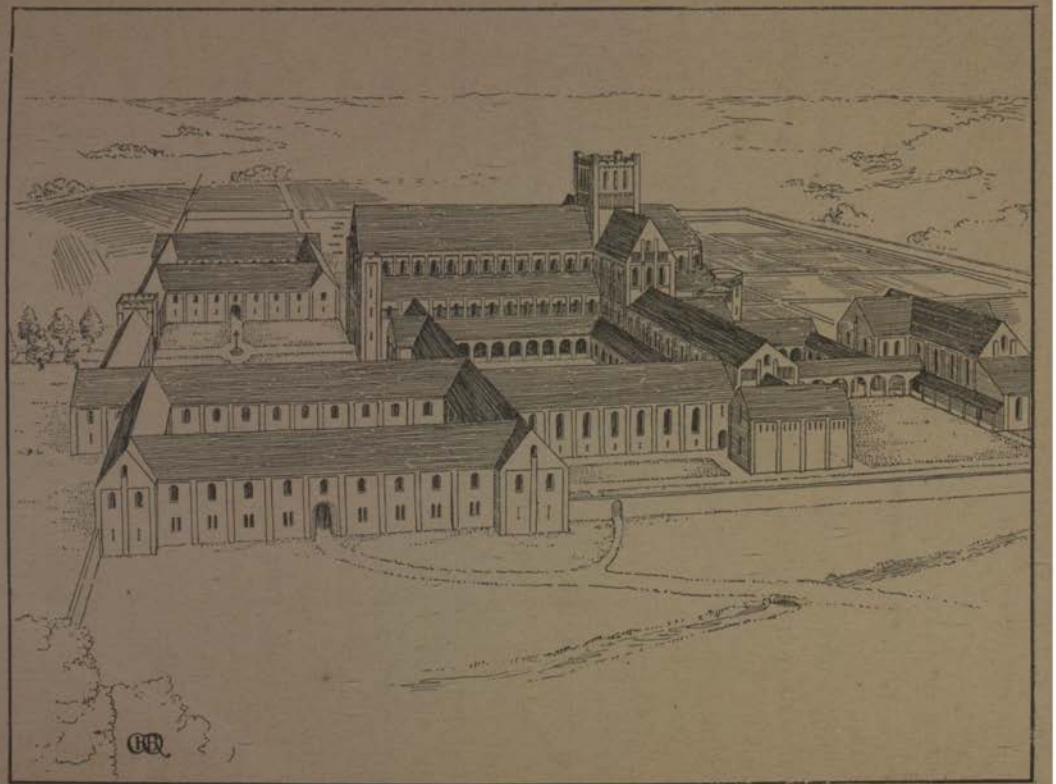

FIG. 13.—Exterior of Benedictine Monastery.

Carthusian Monastery, p. 174.

monks' dormitory above. This latter was a long upper chamber, which connected as well with the south transept of the church, so that the monks could easily go there for their services during the night.

At 14 were various stores and cellars.

At 15 were lavatories, in two stories, the upper communicating by a bridge with the south end of the monks' dormitory for use at night.

At 16 was the warming-room, where the monks could warm themselves, after service in the church on a cold winter's day, and in these days churches were not heated. The Romans had been able to do it very well indeed, here in England, seven or eight centuries before, but the manner of doing it had since been forgotten.

At 17 was the refectory, where they all fed, and near the door to the south walk of the cloister there was always a place where the monks could wash their hands, with, close by, a recess where the towels were kept.

At 18 were the kitchens and offices, opening out on to a courtyard, around which were grouped the bakehouse, mill, and brewhouse at 19.

At 20 was the infirmary, where sick monks could lie, and 21 was the misericorde, where such of them as needed it were allowed to eat meat. The infirmary had its own chapel at 22, and kitchen at 23.

The monks' cemetery was at 24, to the north of the church, and the gardens for growing vegetables, with the fish-ponds, were to the east, at 25. A site was selected which had a stream of good water, and this was diverted to form the fish-ponds, and then taken on to the various parts of the monastery to take away the drainage, and turn the water-mill which ground the corn to make bread.

This, then, is what many twelfth-century monasteries must have looked like. As time went on, the cloister, which perhaps had been built in wood at the start, was rebuilt, say in the fourteenth century, in stone, or the chapter-house was beautified. A central tower fell down,

or there was a great fire, and the parts destroyed were rebuilt in the work of the period.

FIG. 14.—A Physician.

At the dissolution of the monasteries, in Henry the Eighth's time, the need for the monastic parts of the building passed away, and so they fell into disrepair, or were altered out of all recognition; but here and there parts remain. At Westminster Abbey, the boys of Westminster School use what was the old monks' dormitory as a schoolroom, and they have the abbot's hall, which at Westminster is on the west side of the west walk of the cloister, as a dining-hall. Lucky boys, to be taught in the shadow of that glorious abbey, and feed in an abbot's hall!

An idea of the size of the old monasteries may be gained by giving the dimensions of some of the parts. At Westminster the dormitory was 170 feet long, and the refectory was 130 feet long by 38 feet wide. The kitchen at Canterbury was 45 feet square, and at Worcester 35 feet. The guest-hall at Canterbury was 150 feet long by 40 feet wide; so it can be seen they could accommodate plenty of visitors.

Now for the constitution of the convent. At the head came the abbot, then the prior, who was his chief assistant. There was a sub-prior, and the monks. The chantor, or precentor, acted as singer and librarian. The sacristan took care of the church and the buildings. The cellarer was the steward, who controlled all the business side. The hospitaller looked after the guests, and the infirmarer the sick, while the almoner distributed the alms. The master of the novices was responsible for their education.

The monks' day started at midnight, and the new day was ushered in with prayer. This first service was called

Matins. The sub-sacristan rang a bell in the monks' dormitory, where they had gone to bed at 7.30 in the evening in the winter and 8.30 in the summer.

They descended directly into the church, by stairs from the dormitory, down into the south transept. After a brief interval, Lauds commenced about one o'clock, and by half-past one or two all the monks were back in bed again.

They were roused at seven in the morning for Prime, which did not take very long, and was followed by an early Mass for the servants and workpeople, of whom there were a great number, and while this was being celebrated the monks washed and finished dressing.

Before the next Mass the monks had breakfast, of about ¼ lb. of bread and ⅓ pint of wine or beer. There was not any tea, coffee, or cocoa in the twelfth century, but there may have been porridge sometimes.

This next Mass preceded the daily chapter, held about nine o'clock. Here a junior monk, who was also the weekly reader in the refectory at meals, read out notices of the lives of the martyrs and saints who would be commemorated on the following day, and after, there was a discussion on the affairs of the house, seals were put to any documents, and any erring monks were punished.

As touching on the discipline in the monastery, Jocelin gives us an interesting account of a mutiny of the monks, accustomed to the easy ways of Abbot Hugo, against the stricter rule of Samson, who goes away so that his anger may cool, and on his return says: "I would have taken vengeance on thee, had not I been angry." So they were punished, and then: "On the morrow morning we decided on humbling ourselves before the abbot, by word and gesture, in order to mitigate his mind. And so accordingly was done. He, on the other side, replying with much humility, yet always alleging his own justice and turning the blame on us, when he saw that we were conquered, became himself conquered. And bursting into

tears, he swore that he had never grieved so much for anything in the world as for this, first on his own account, and then secondly and chiefly for the public scandal which had gone abroad, that St. Edmund's monks were going to kill their abbot."

Continuing with the monks' day, the chapter finished about 9.30, leaving half an hour for conversation in the cloister before High Mass at ten. In this interval the officials settled the business of the day, and it must be remembered that the convent had large estates which had to be managed, and the monks were great builders and must be given credit for much of the advance which was made in the arts and crafts of the day.

Dinner followed at eleven, and lasted half an hour, the monks washing their hands before and after the meal; when this was finished the junior monks and novices played games in the garden, and the elders slept for an hour. During the afternoon the monks worked, and it will be remembered that St. Benedict, when he founded the Order in the sixth century, expressly arranged that his monks

FIG. 15.—Investiture of an Abbot.

should do manual labour, and in this way keep their bodies healthy and strong. They were great gardeners, growing vegetables and medicinal herbs. The Cistercians especially devoted their energies to farming and improving the stock of animals.

Vespers were at five o'clock in the winter and six in the summer, and then supper followed ; after came Collations and reading in the chapter-house, followed by a short interval in the cloister in the summer and the warming-house in the winter. At seven in the winter and eight in the summer came Compline, and half an hour later all would be in bed, until they were roused again at midnight for Matins.

This was the way the old monks passed their days ; it must have been a very peaceful and well-ordered existence, and there is little wonder that it attracted the studious man. The popular idea of the monk is that he was a fat man in a frock, who either fished or ate large dinners, and the real work that he did is sometimes lost sight of. Sheltered by the cloister and protected by their vocation, they were able, in a rough-and-tumble age, while the barons spent their time fighting or hunting, to build up all the influences which were to civilize England. The nunneries for women were conducted on much the same lines.

There is an interesting account in Jocelin of Brakelond's Chronicle of how the monks elected an abbot, and were helped to do so by King Henry the Second. Jocelin entered St. Edmundsbury in 1174, and the abbot there was Hugo, who was a very old man. The convent under his rule had got badly into debt. The Jews, who had lent him money, charged enormous interest, and poor Abbot Hugo was distracted. He went on pilgrimage to Canterbury in 1180, but being thrown from his mule near Rochester, dislocated his knee, and died as a result of the fever caused by the bruises ; and, sad to relate, his servants plundered his apartments as soon as he was dead. The king placed an inspector over the monastery, and meanwhile

collected the revenues, and it was not until 1182 that they could set about electing a new abbot. Six of the elders selected the names of three of their own monks whom they considered suitable, writing them down in a document which was sealed. And then the prior and twelve monks set off with it to see the king at Waltham ; they walked there, their frock-skirts looped over elbow. Thereupon the king called on them to nominate three, and this being already done, the seal was broken, and the names found to be, Samson the sub-sacristan, Roger the cellarer, and Hugo the third prior. The king called for three other names, whereupon the prior was named as one, the sacristan as the second, and Dennis, apparently a monk, the third. With these nominations the king asked for three from other convents, and so they gave the prior of St. Faith, a monk of St. Neots, and another of St. Albans, and there were then nine names. The king then said three names might be struck off, and so those of the three strangers went. The sacristan withdrew, and the king ordered two more names to be struck off, and then another, which meant that Hugo the third prior and the monk Dennis retired, leaving only Samson and the prior. The venerable Dennis made a speech "commending the persons of the prior and Samson, but always in the corner of his discourse brought Samson in," and Samson it was who was elected, and returned as abbot to the monastery he left as sub-sacristan. This meant that he ranked as a peer, was lord of the manor, and had "fifty knights under him."

For four years Samson had hard work paying off the Jews, and this done, they were marched over the borders and bid never return.

The principal Monastic Order was that founded by St. Benedict in 529 A.D. To the three vows of obedience, poverty, and chastity he added that of manual labour for seven hours each day. This kept the monks in good health and happy. The Benedictines were the largest Order, and celebrated for their learning. St. Augustine, the apostle of the Anglo-Saxons, was a Benedictine.

Our illustration (on p. 31) is of a Benedictine monastery.

The Carthusians had their principal monastery at the Charterhouse in London, which after the dissolution of the monasteries was rescued by Thomas Sutton and turned into the Charterhouse School.

A description of the life led in a Carthusian monastery and details of the buildings are given in the chapter on the fifteenth century, page 171 onwards.

The Cistercians were farmers, and did a great deal for agriculture. They largely reclaimed the land in the north which had been wasted by the Conqueror. They generally settled down in some very remote place, near a good river, so that they could water their land. Their buildings greatly resembled those of the Benedictines.

The Augustinians were founded in the eleventh and twelfth centuries, and there were other Orders.

The monks founded hospitals at places of pilgrimage, and along the high roads, for the entertainment of poor pilgrims and travellers. Some were for lepers, others for poor and infirm persons, who were called bedesmen. St. Bartholomew's Hospital in London is a survival of a much older institution of this sort. As time went on, other people gathered round the monasteries, and so towns sprang up.

Then there were the Military Orders. The Knights of the Temple, or Templars, were founded under Augustinian rule at Jerusalem in 1118, between the first and second Crusades. They undertook the task of escorting pilgrims from the coast up to Jerusalem, to protect them from the infidel, and to wage war against the latter in defence of the Cross. In addition to these duties the Templars took the usual vows of poverty, chastity, and obedience. They were introduced into England by Stephen, and the Temple Church in London bears memory to them.

The Knights of St. John of Jerusalem, or the Knights Hospitallers, not originally a military Order, was founded in 1092 to afford hospitality to pilgrims to the Holy Land, and to care for the sick and wounded Crusa-

ders. In the twelfth century they became military, and with the Templars maintained a standing army for the defence of Jerusalem. When Palestine was lost they moved to Cyprus, then Rhodes, and finally Malta, where the buildings they erected still remain. They exercised a very useful influence in checking the Mohammedan invaders of Europe. The Hospitallers were introduced into England by Henry I., and founded here houses for novices to be trained in piety and military exercises.

The Trinitarians were founded in 1197 to rescue Christian captives, and were commonly called Mathurins.

Having thus spoken of the various religious Orders, and more especially of the monastery and of the life that was led within its walls, it may be as well to try and understand something of the part these Orders played in developing the architecture of the time, and here we shall find that their influence was very great indeed.

Illustration No. 16 shows the aisle of a monastic church, and the point to which we first want to draw attention is the vaulted roof. In Illustration No. 9 the plain barrel vaulting which was employed to cover the recesses at each side of the fireplace is particularly mentioned, and this was said to be like an ordinary railway tunnel. Now the vault to this aisle, which is illustrated, shows the next development, and it is a very important one indeed. There is the same barrel vault or railway tunnel along the aisle, but crossing it at right angles are other barrel vaults following the lines of the arches into the nave, and between each intersection so formed is a semicircular arch.

At the actual line of the intersection of the two semicircular barrel vaults an angle was formed, which was called the groin. Each bay of the vaulting, between the semicircular arches, was a square, and the line of the groin, if you were making a plan, would run diagonally across it. The first thing the old builders found out was that the actual elevation of the groin was that of an ellipse, or waggon-shaped, and this must be so because the groin springs or starts from

FIG. 16.—The Aisle of a Monastic Church.

Barrel Vault, p. 17. 13th-Century Vaulting, p. 89. 14th-Century Vaulting, pp. 129, 133. 15th-Century Vaulting, pp. 176, 179.

the same line, and only rises to the same height as the arches crossing the aisle, which are semicircular, and as its span is wider, because it goes across the diagonal of the bay, it must be of a flatter shape.

Now as to the way these early vaults were constructed. The semicircular arches across the aisle were built first, then rough wooden centres or moulds, of the shapes of the diagonal or groin, were put up, boards were laid on the top, and the vault was constructed in what is called rubble, only rough stones, not shaped as to the arches, when they are called voussoirs. When this was set, the centering was taken down, and the vault was plastered on its underside. The first thing the old builders discovered was that the vault, by reason of the shape of the groins being flatter than semicircles, looked rather dumpy; next, that the centre or crown of the vault was too flat, and the stones were inclined to fall out, and this applied as well to the groins themselves.

So the next step was to make the profile or true elevation of the groin semicircular, but this raised the crown of the vault considerably above the tops of the semicircular arches crossing the aisle, and so to remedy this these latter were taken up straight for the necessary distance to get over this, and then made semicircular as before. This was called stilting. But here again another difficulty was encountered: the now semicircular groins, and the stilted crossing arches, all sprung or started from the same level, but the groins at once started curving away, because they were true semicircles, whereas the stilted arches went up straight for a foot or so. This was found to be ugly, because it made the crossing arches look as if they had been pushed in at the bottom between the two groins, and a good example of this is to be seen in the chancel of Hemel Hempstead Church, Herts. So the next step was to spring all from the same level, but make the arches across the aisle pointed, and, if you think, this was the true solution of the difficulty; but it took a long time, and when it was done the thirteenth

century had arrived. The groin lines, too, were strengthened by the addition of stone ribs. Another surprise for the Norman builders was the discovery that by crossing their vaults as described, they concentrated the thrust of same at particular points, and it became necessary to make their buttresses outside of more projection. The drawing shows the cushion-shaped capitals to the columns and other details which are characteristic of Norman work.

This may seem a rather long and tedious explanation, but it is very necessary to understand the development of vaulting if we are really to follow the growth of Gothic architecture.

Leaving buildings now, we can turn to the details of country life in the twelfth century ; here we shall find that the Domesday Survey is valuable, because not only does it give us an idea of how much land was cultivated, and how many people there were in England in 1085, but it also tells us what they were doing. The Commissioners set themselves to find out " the name of the manor, who held it in the time of King Edward the Confessor and who held it now, how many hides there were in each manor, how many ploughs on the domain, how many men, how many villeins, how many cottars, how many bondsmen, how many freemen, how many socmen (freemen paying a fixed rent), how much wood, how much meadow, how much pasture ; what mills, what fish-ponds—how much it was worth, and whether more could be got out of it than now."

An entry in Domesday Book reads something like this : " The Land of William of Braiose.—The land is of three ploughs. The whole extent of arable is three ploughlands, though it was only assessed at two hides. There is one in the domain (William manages one ploughland himself), and five villeins and cottars with two ploughs (there are two teams in the domain). There is a mill of 18 shillingsworth and a fishery of 50 pence-worth." And so England was parcelled out for the Conqueror to estimate the value of his spoil.

FIG. 17.—A Performing Bear.

The land was measured by the hide, suling, or caracute which equalled about 120 of our acres. It was found that about 5,000,000 acres were cultivated; that there were about 300,000 families, with a population of 2,000,000, We read of 9300 landowners and clergy, 12,000 freehloders. 23,000 socmen or yeomen, 109,000 villeins or copyholders, 90,000 cottars or small copyholders, 25,000 bondsmen or landless men.

The counties were divided into hundreds, and the hundreds into manors. The manors contained the demesne, or domain, which was the lord's own land, and the holding of the villeins, which averaged 30 acres, or a virgate or yardland. The cottars had perhaps a cottage and 5 acres. Now as to how all this worked. We must, if we want to understand the twelfth century, forget all about the twentieth, and its constant talk of money; in the twelfth, instead of paying rent in money, you rendered service instead. The lord held his land from the king on this condition—he had to promise to help the king, and be his man, and this same idea ran through the whole of the society of the time. Here are the conditions on which a

villein held land. In the spring he had to plough 4 acres for his lord, and each villein supplied two oxen for the lord's plough team for three days in the winter, three in the spring, and one in the summer. In addition he must work three days a week on the lord's land, or pay a yearly toll of 2s. 1½d., a hen, and sixteen eggs. He must follow his lord to war, and sit in his court of justice, and uphold customs which were to become laws. So if he had his duties, he also had his rights, and we call him a copyholder, because the terms of his holding were copied into the Court Roll, and so long as he rendered service in accordance with these, he could not be turned out. It was not to the lord's interest to oppress his villeins, any more than it would be to a modern farmer's advantage to ill-treat his horses. The two classes depended very much on one another, and continued to do so until the time of the Black Death, which altered the conditions of country life. It is very usual to think of the villein as a miserable bondsman, whereas in reality he formed the backbone of the countryside, free on three days in the week to work on his own holding, owning cattle, and having the great interest of doing well or badly, in just the same measure that he was industrious or lazy. He was tied to the land, and could not leave his manor, except with the lord's consent; but then in all probability it never entered his head to do so, unless he went to the wars in France, or on a pilgrimage. The lord was in much the same position under the Feudal System. The villein was probably just as well off, if not better, than the farm labourer of to-day, with nothing except his wage to look forward to. The villein's condition, like that of the labourer, depended on his master. In Jocelin's Chronicle we read that "coming down from London through the forest, I inquired of an old woman whom we came up to, whose wood this was, and of what manor; who was the master, who the keeper? The old woman answered, the wood belonged to the new Abbot of St. Edmunds, was the

manor of Harlow, and the keeper of it was one Arnald. How did he behave to the people of the manor? I asked further. She answered that he used to be a devil incarnate, an enemy of God, and a flayer of the peasants' skins,—skinning them like live eels as the manner of some is; but that now he dreads the new abbot, knowing him to be a wise and sharp man, and so treats the people reasonably."

FIG. 18.—A Shepherd.

In times of peace the village was like one large farm—the common fields were ploughed, harrowed, sown, and reaped by the joint labours of all the villeins, and each of the latter's holdings consisted of a strip, or strips, in the open fields. So the country must have looked very different then, because the fields was not enclosed with hedges, but the divisions made by leaving what were called baulks of turf. The woods were used for feeding swine; the cattle grazed on the common land, and were largely killed off in the late autumn, because what we now call root crops were not then grown, and so it was difficult to feed cattle in the winter. There were meadows for making hay; thirty-eight vineyards are mentioned in Domesday Book, and a good deal of wine was made. Everybody kept bees to get honey for sweetening purposes,—remember you could not buy pounds of sugar in these days. The peasants' food consisted of pigs' flesh, and domestic fowls, vegetables, fruit, eggs, and cheese, the latter sometimes made from ewe's milk. Meat was much eaten, and as in the winter it was salted, and salt was difficult to obtain, it was probably not very well cured, and this accounted for the many skin diseases often confused with leprosy.

The abbots were in the position of lords of the manor, and had tenants. In Jocelin of Brakelond's Chronicle we

read of the difficulties which the cellerarius had to collect the "reaping silver," or penny which each householder had to pay instead of giving his labour to cut down the convent grain. "Before the town was free all of them used to reap as serfs; the dwellings of knights and chaplains and of the servants of the court lodge being alone exempt from this payment."

The cellerarius gave up trying to get it from the richer folk, and distrained on the poorer by taking instead a stool, a kettle, or even the house door, and there was so much commotion that the reap silver was commuted. Thus the holders of the town fields had to catch 4000 eels in the marshes of Lakenheath, and bring them to their landlords the monks; but they got lazy, and brought half the number, and sometimes none at all—one feels sorry for the townsmen, because the eels may not have been there to be caught, and are known for slippery customers. So a new arrangement was made, that instead of the eels, each holder should pay a penny for so many acres; but this was found troublesome, because the fields got divided up among so many people; sometimes the cellarer got 27d., and then again only 10¼d. Another rule was, that the townsmen should put their sheep in the convent's pens at night, for the sake of the manure, but they preferred to improve their own land in this way, and there was trouble with the mill and market dues. All this is very interesting, and shows how the people who at first gathered round the monastery for the protection which it afforded, and the work they found to do, were gradually working their way to an independent position as a township, and commuting their service for money payments, or rent.

There is another interesting note in Jocelin's Chronicle about mills. These generally belonged to the lord, and the villeins took their corn to his mill, and had to pay in kind for the grinding. A Dean Herbert ventured to build a mill without the abbot's consent, and was ordered to take it down by the abbot, who said, "I tell thee, it will not be without damage to my mills; for the townsfolk will go to thy mill, and grind their corn at their own good pleasure;

nor can I hinder them, since they are free men. I will allow no new mills on such principle." The abbot sent his men to take the mill down, who found that the dean had forestalled them, so that he might not lose the timber, and this suggests that it was a windmill, though of course it may have been a water-mill instead.

The average twelfth-century manor must have been very nearly self-supporting, so far as food was concerned, and the local markets gave the opportunity to exchange goods; luxuries were obtained at the great fairs. The one at Stourbridge lasted from September 18 to October 9, and merchants came to it from places as far away as Bruges and Hamburg, Bordeaux and Rouen, and the Italian cities. Here could be bought foreign wines, furs from the Baltic, Flemish cloth and lace, salt, and spices, and the farmers could dispose of their cattle hides and wool.

The Crusades and pilgrimages had made men quite familiar with the produce of foreign countries, and the twelfth-century man was not at all a country bumpkin. From Jocelin's Chronicle we learn that the Abbot of Flay comes, and "through his preaching caused the open buying and selling which took place in the market on Sundays to be done away with, and it was ordained that the market should be held on the Monday." Again, as touching on a man's duties and the business practice of the day, we hear that Hamo Bland died without making a will, and this was held to be very discreditable. The horse which was led before the coffin of the deceased was offered to St. Edmund, but the abbot would have nothing to do with it, "For it does not beseem our church to be defiled with the gift of him who died intestate, whom common report accuses of being habitually wont to put out his money to interest. By the face of God, if such a thing come to pass of anyone again in my days, he shall not be buried in the churchyard." Now this must have made it very difficult for the enterprising business man of the twelfth century to get on, but they did so in quite surprising fashion.

CARTS

We have referred to the influence of the Crusades in making men familiar with foreign countries, and the practice of going on pilgrimages accustomed people to travelling. Considering the difficulties to be overcome, the twelfth-century men were surprising travellers.

Illustration No. 19 shows what must have been a simple farm cart. The oxen drew it by means of the yoke across their shoulders. The yoke was attached to the central pole, and this latter was fastened to the axle. The floor of the cart was framed up on the axle, and the sides made of withes, woven in between upright stakes driven into the edge of the floor. The peasant driving the oxen wears the plain chausses and simple tunic which were the clothing of the working man right through the Middle Ages. Carts were not used for travel, and it was considered rather disgraceful to be seen riding in one, probably because in this way the man condemned to death was taken to the gallows. When Launcelot was going to see Queen Guinevere, he lost his horse, and not being able to walk in his armour, he commandeered a cart, with the result that one of the queen's

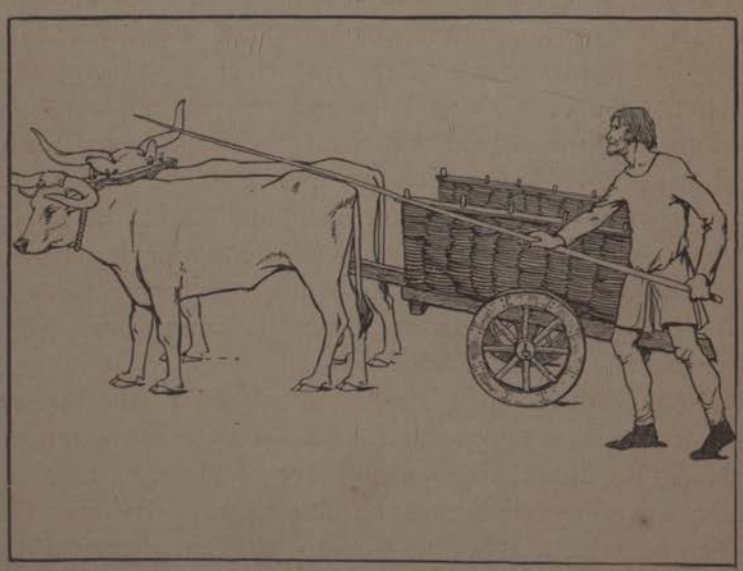

FIG. 19.—A 12th-Century Cart.

ladies, seeing him from the castle, thought it was a knight "riding to the hanging," but the queen, recognizing Launcelot, reproved her, saying, "It was foul mouthed, and evil compared, so to compare the most noble knight of the world in such a shameful death."

Ladies rode pillion behind a man-servant, or in litters borne between two horses, and nearly all travelling was done on horseback. Only kings and great nobles had special carriages, and the reason of course for this was, that with the exception of the Romans, no early people were good at road-making; so horseback was speedier and safer —that is, when they did not walk.

In Jocelin's Chronicle there is an interesting account of a tremendous walk. Samson had been sent to Rome, in his monk days, by Abbot Hugo, and, returning too late, was put into prison by the abbot, with foot-gyves on him—a sorry return for braving the dangers of a journey which he thus describes: "You know what trouble I had for that Church of the Woolpit; how I was dispatched to Rome in the time of the Schism between Pope Alexander and Octavian; and passed through Italy at that Season, when all clergy carrying letters for our Lord Pope Alexander were laid hold of, and some were clapt in prison, some hanged; and some, with nose and lips cut off, were sent forward to our Lord the Pope, for the disgrace and confusion of him. I, however, pretended to be Scotch, and putting on the garb of a Scotchman, and taking the gesture of one, *walked* along; and when anybody mocked at me, I would brandish my staff in the manner of that weapon they call *gaveloc* [like a crowbar], uttering comminatory words after the way of the Scotch."

Now Samson must needs have been a stout-hearted man to walk to Rome and back, and even though his business had been successful, to have to undergo imprisonment, and yet, coming out, be able to live serenely after. When he became abbot he "caused the official person who had, by Abbot Hugo's order, put the fetters on him at

his return from Italy, to be supported with food and clothes to the end of his days at Abbot Samson's expense" ; but we never hear if he apologized to the Scots for the liberties he had taken in copying their ways.

And this was not the only long journey Samson made, —as a traveller he would have compared favourably with many modern men. He attended Parliament when the news came that Richard was a prisoner in Germany, and "the abbot started forth in his place in Parliament, and said, that he was ready to go and seek his lord the king, either clandestinely by subterfuge, or by any other method ; and search till he found him, and get certain notice of him" ; and the abbot went "with rich gifts to the king in Germany." Again, when the monks set out to see the king at Waltham, about the election of a new abbot, they all walk there, their frock-skirts looped over elbow.

The Normans were great hunters, and the frontispiece shows a hunting scene. In the fifteenth century, a description is given of stag-hunting, taken from a book called *The Master of Game*, written by Edward, Duke of York, who was killed at Agincourt in 1415. As it is supposed that the Normans introduced the method of hunting the stag which is followed to this day, readers are referred to the fifteenth-century chapter (p. 187) for fuller details.

It must have been while hunting, in much the same way as shown, that William Rufus met his death in the New Forest, by an arrow glancing off from a tree trunk. It was in reality the New Forest then, and was enclosed by the Normans to form a game preserve. In the twelfth century the "beasts of the chase" were the buck, doe, and fox ; the "beasts of the forest" were the hart and hind ; the "beasts and fowls of the warren" were the hare, rabbit, pheasant, and partridge. Henry II.'s laws forbade anyone entering a royal forest with bow, arrows, dogs, or greyhounds, save with special warrant, and he forbade the clergy to spend their time in hunting or hawking.

In Jocelin's Chronicle we read of Abbot Samson's manor-

houses and parks: "He had laid out several and stocked them with animals, retaining a proper huntsman with hounds; and, if any guest of great quality were there, our Lord Abbot with his monks would sit in some opening of the woods, and see the dogs run; but he himself never meddled with hunting that I saw." Now does not that conjure up a pretty picture?

There is another note in Jocelin of a quarrel with Cœur-de-Lion. Adam de Cokefield, a feudatory of St. Edmunds, died, leaving a small daughter of three months old as his heiress, and she became Abbot Samson's ward, and so could not marry without his consent. Cœur-de-Lion wanted to give her in marriage to one of his friends, but the abbot did not approve, and there was a great quarrel, but in the end the abbot had his way—he generally did. "King Richard wrote, soon after, to Abbot Samson, that he wanted one or two of the St. Edmundsbury dogs, which he heard were good"; and these being sent, gave the abbot a ring, and so they made it up, these two fine twelfth-century men. No wonder that Abbot Samson appealed to Carlyle as a fine type, and worthy of inclusion in "Past and Present."

Our next consideration must be the laws and customs.

Before the conquest the Anglo-Saxons had written laws, and the Normans, when they entered England, had none, so William's first act was to confirm those already in force which had been made by Edward the Confessor. It must be remembered that he did not want to be thought of so much as a conqueror as the rightful king of England coming into his own. He protected the Normans, however, by fining the district where one was slain, unless the slayer was produced. Much of the procedure of the old law was traditional, and the laws themselves only statements of the penalties attaching to wrong-doing. There was very little real development until the time of Henry II. The King's Court was only for the protection of the royal rights, and those of the barons; all other business was conducted at the shire and hundred moots.

Shire moot was held in the open, and presided over by the sheriff; the free landowners had to attend, and they found the dooms, or judgments, but did not try the case. The accused brought forward friends, who swore that he was innocent, and were called oath helpers; or he might be sent to the ordeal of the fire, or the water. He must lift red-hot iron, carry it three paces; his hand was bound up and examined at the end of three days; if blistered he was guilty. Or he was thrown into water, and if he floated was guilty. One is apt to say now, "How absurd!" but that is because of the difficulty we find in understanding what were the ideas of the twelfth-century man. A small boy of our acquaintance gave what is probably the explanation, when he said, "Yes, it would be all right if you really believed in it." In the twelfth century it was an old, old custom, and the guilty man, who was perhaps quite ready to swear falsely, would hesitate to undergo the ordeal, and so give himself away, and find the doom given against him.

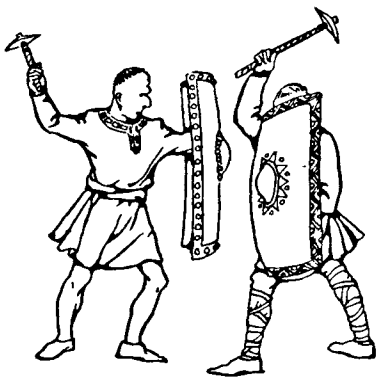

FIG. 20.—A Judicial Combat.

The Normans introduced the judicial combat, and the combatants fought to show they were right, or else hired somebody else to do it. The weapons used were like pick-axes, made of horn, bound on to wooden handles, the shape of which had come down from bygone ages; they fought, perhaps all day, until the guilty man cried "Craven," when he was promptly hanged. Here again the idea probably was that the man in the right would fight better, and that the other, burdened by a guilty conscience, would give in first; but we are afraid it did not always work this way.

Henry II. made the King's Court the headquarters of justice, and from it the Justices made journeys all over England, and went on circuit just as they still continue to

do. But the most important development of Henry II.'s time was that the sheriff would call in twelve men to give evidence, not to hear it as before, and so we get the beginnings of our present trial by jury.

Jocelin of Brakelond gives an interesting account of a trial by battle between Henry of Essex, accused of treason and cowardice by his kinsman, Robert of Montfort, in which Henry was vanquished, and, being left for dead on the field of battle, recovered afterwards, and turned monk. Another instance given had a tragic ending: a free tenant of the cellarer, Ketel by name, was charged with theft, and, being the loser in the trial by battle, was hanged. And then follows a most interesting statement, showing how this method of trial was passing. Jocelin reports the burgesses of Bury St. Edmunds as saying: "If that man had only dwelt within the borough, it would not have come to the ordeal, but that he would have acquitted himself by the oaths of his neighbours." The abbot and convent, seeing the truth of this, took steps to remedy this hardship of their tenants.

Samson, as Lord Abbot, had to hold his Court; on one occasion he had two knights of Risby before him, Willelm and Norman, adjudged to pay the heavy fine of 20s., and this is how he addressed them, and it is interesting because it gives a side-light on travelling and hospitality:

"When I was a cloister monk, I was once sent to Durham on business of our Church: and coming home again, the dark night caught me at Risby (where the knights lived), and I had to beg a lodging there. I went to Dominus Norman's, and he gave me a flat refusal. Going then to Dominus Willelm's, and begging hospitality, I was by him honourably received. The 20s. therefore of money, I, without mercy, will exact from Dominus Norman; the Dominus Willelm, on the other hand, I, with thanks, will wholly remit the said sum." "My curse on that Abbot's Court," said another suitor, "where neither gold nor silver can help me to confound my enemy." Truly the more we hear of Abbot Samson the better we like him.

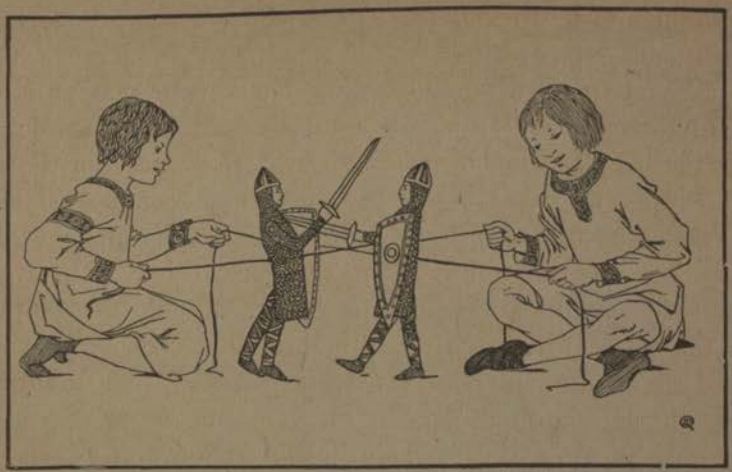

FIG. 21.—Games.

13th-Century Games, p. 97. 14th-Century Games, p. 144. 15th-Century Games, p. 195.

Thus may we gain some idea as to how the serious and business side of Norman life was carried on ; but we must also remember that life even then was not "all work and no play," and the Normans "played" quite as vigorously as they worked.

In their spare time they amused themselves with many games of skill and hazard.

We read of chess and draughts, both of which seem to have been very popular. The chessmen were carved, generally in whalebone or ivory, and in a manuscript of this period is mention of a small town in Scotland where there was a maker of combs, draughtsmen, chessmen, and dice. This man used as his material stag's horn.

An old chronicler, describing various amusements, speaks of chess as the hobby of the wise and draughts that of knights, while, says he, "the young bachelors pass their time with sham fights and other exercises, also in cock-fighting, bear- or bull-baiting, wrestling, and other sports."

The games of children have been in all ages miniature copies of those of their elders. Dolls have held their place from time immemorial in the affections of little girls, and boys found the same joy then as they do now in soldiers,

spinning-tops, toy horses, whips, and wooden models of many and various kinds.

The two boys in Illustration No. 21 are playing with jointed wooden soldiers, which are dressed in the armour of the period. The feet of these figures were weighted with lead to keep the balance, and were jerked backwards and forwards by means of a cord passed through their middle, each boy holding one end of the cord. The arms were jointed as well as the legs, and moved with the motion of the figures, and with the tightening and slackening of the cord the little soldiers strutted and pranced, and doubtless waved their arms and swords in a very warlike manner.

The tailpiece of this chapter, Illustration No. 22, shows what the ornament of the period was like. It illustrates, in a way, why the Norman style is sometimes called Romanesque ; because here in this simple design we can see a survival of a more elaborate Roman pattern. The design we illustrate here might have been used for stone carving, embroidery, or the border to an illuminated manuscript.

Now for a word of advice on design.

When drawing pattern, never start putting in the detail until you have got the general line, or structure of the same, complete.

In this scroll the main line of the pattern is a wavy one, consisting of more or less half-circles reversed and joined together. From this central line grow other shorter lines, and unless you get the swing of these "bones" of the pattern, any fine drawing put into the detail will be quite wasted.

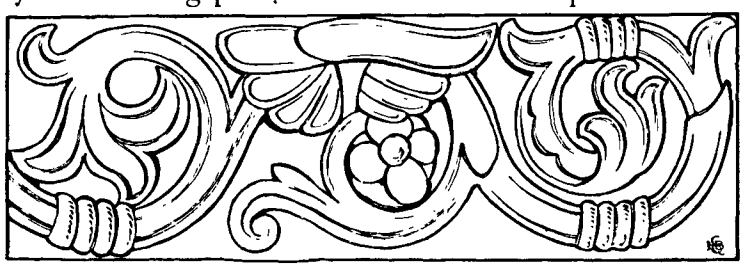

FIG. 22.—12th-Century Ornament.

13th-Century Ornament, p. 100. 14th-Century Ornament. p. 145.
15th-Century Ornament, p. 201.

CHAPTER II.—The "Early English" Period of Design, from 1200 to 1299. 13th Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1200	John—*Philip Augustus*			Ely Galilee, 1198–1215
				Peterborough, west front, B., 1201–14
1203	. . . . .	. . . . .	Death of Arthur	
1204			Loss of Normandy	Beaulieu Abbey, Hants, C., and St. Mary Overie, Southwark, 1204–38
1207		Stephen Langton, Archbishop		Wells Transepts and Nave, 1206
1212			John excommunicated	
1214	. . . . .	. . . . .	Battle of Bouvines	
1215			Magna Charta and Civil War	
1216	Henry III., *m.* Eleanor of Provence	William Pembroke, Earl Marshal		
1217	. . . . .	. . . . .	Sea fight off Sandwich, and Fair of Lincoln	Wells, west front, 1218–39
1219		Hubert de Burgh		
1220	. . . . .	. . . . .	. . . . .	Beverly Choir, 1220–25, and Salisbury, 1220–66
1221	. . . . .	. . . . .	Dominicans (Black Friars) come to England	Lincoln Chapter-House, 1220–35
1223	*Louis VIII.*			
1224	. . . . .	. . . . .	Franciscans (Grey Friars) come to England	
1226	*Louis IX.*			
1228	. . . . .	. . . . .	Frederick II. crowned King of Jerusalem	
1230	. . . . .	. . . . .	Crusade of Teutonic Knights against Prussia	
1235	. . . . .	. . . . .	. . . . .	Ely Presbytery, 1235–51
1236		Matthew Paris becomes historiographer at St. Albans; *b.* 1200, *d.* 1259		
1242	. . . . .	. . . . .	Expedition to and loss of Poitou	
1243		Roger Bacon, 1214–1292		
1244	. . . . .	. . . . .	Loss of Jerusalem, which remains in Mohammedan hands until 1917	
1245	. . . . .	. . . . .	. . . . .	Westminster Abbey, B., 1245–69, excepting completion of Nave
1248	. . . . .	. . . . .	Crusade of St. Louis, 1248–54	
1257		Simon de Montfort	National Rising, 1257–65	
1264	. . . . .	. . . . .	Battle of Lewes	Beginning Collegiate System, foundation of Merton College, Oxford
1265		Birth of Dante	Battle of Evesham and Simon's Parliament, 1265	
1270	*Philip III.* . .	. . . . .	Crusade of Edward and St. Louis	
1272	Edward I., *m.* Eleanor of Castile			
1274	. . . . .	. . . . .	Conquest of Wales, 1274–82	
1275	. . . . .	. . . . .	First Statute of Westminster	
1279			Statute of Mortmain	
1280	. . . . .	. . . . .	. . . . .	Chester Choir, B., 1280–1315
1282		Llewelyn		
1284	. . . . .	. . . . .	. . . . .	Foundation of Peterhouse College, Cambridge
1285	*Philip IV.* . .	. . . . .	Statute of Winchester	
1289			Death of Queen Eleanor	
1290	. . . . .	. . . . .	Quia Emptores	St. Etheldreda, Ely Place, Holborn, and York Nave and Chapter-House
1291	. . . . .	. . . . .	Fall of Acre	Stokesay Castle, Shrops, 1291
1294	. . . . .	William Wallace	Attempted conquest of Scotland and Scotland's alliance with France, which lasts till 1494	
1295			Model Parliament	
1298			Battle of Falkirk	

12th-Century Chart, p. xiv. 14th-Century Chart, p. 102. 15th-Century Chart, p. 146.

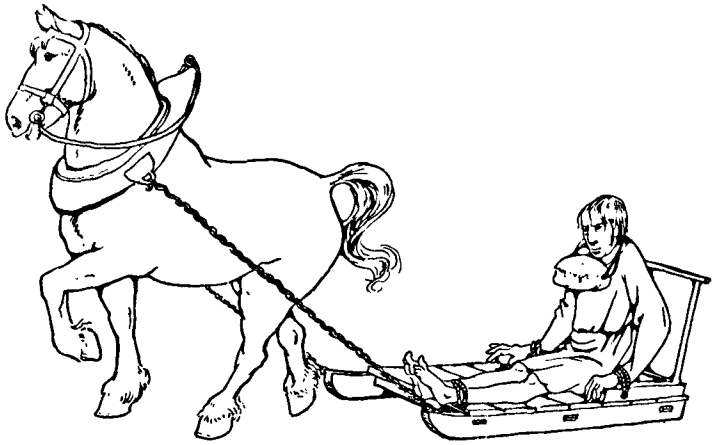

FIG. 23.—Baker of Short-weight Loaves drawn to the Pillory.

CHAPTER II

THIRTEENTH CENTURY

AS we go through the centuries, we shall find that each one seems to have had a character of its own, and that the thoughts and feelings of the people are reflected in the things which they have left behind them. In the twelfth century, with which we dealt in the last chapter, the general impression is that of rugged strength. The Normans were like their own castles, and even their cathedrals, beautiful as they are, echo the same feeling. Henry of Huntingdon, an historian of the time, said: "For God had chosen the Normans for the extermination of the English race, because He saw that they excelled all people in the quality of unrivalled savagery." And William of Malmesbury, talking of the Saxons before the Conquest, said: "The custom of drinking together was universal, the night as well as the day being spent in this pursuit. They expended great sums, while living in small and contemptible dwellings; unlike the French and Normans, who live at a moderate rate in large and splendid buildings."

The first William was undoubtedly a terrible man, but he kept the peace and made others do so too. Rufus was a ruffian, but allowed no one else save himself to play the tyrant.

Henry I. was altogether a better man, and his marriage with Matilda helped to make him a friend of the English. A good father might have had a good son, and if Prince William had not been drowned in the *White Ship* in 1120, but had lived to rule, the anarchy of Stephen's reign might have been avoided.

The task of Henry II. was much the same as that which confronted Henry VII. so many years after. Both came to the throne in troublous times, and by wise government succeeded in restoring peace to the country. The first of the Angevins was greatly helped by his marriage to Eleanor of Aquitaine, who was one of the richest heiresses of the time.

Richard I. was a sort of knight-errant, and John was a thorough bad lot.

Yet there was a new spirit abroad, and if the times were rough and terrible, we must all remember that in 1096 Peter the Hermit preached the first Crusade, and all over Europe men were found who sacrificed all they had to go and fight the Moslem, whom they called the infidel, in the Holy Land.

We want to bear all these facts in mind when we approach the everyday things of the thirteenth century. We shall find that the rugged strength of the Norman church has given place and developed into the more graceful beauty of the Early English style. Westminster Abbey, for example, the east end of which was built about the middle of the century, still remains the pride of all Englishmen. Men who wrought so splendidly in stone as this must have had fine ideals. We shall find, just as in the twelfth century, good and bad kings, but the bad ones are not to be allowed to have their way so much now. Magna Charta was signed in 1215, and one of its provisions was that "No Freeman, Merchant, or Villein shall be excessively fined for a small offence; the first shall not be deprived of

his means of livelihood; the second, of his merchandise; the third, of his implements of husbandry." All men were to be fairly treated; John was not to levy taxes without calling his Council. In the reign of Henry III. we find Matthew Paris was quite prepared to support the people's cause against the misgovernment of the king, and as well to criticize the doings of the papal legates. Simon de Montfort called together, in 1265, in one assembly, barons and bishops, abbots and knights, and citizens.

At the beginning of the thirteenth century the Friars came and preached against the laxity of the monks, who had become too prosperous and slothful, and at the end of the century we see the rise of the Universities. This is the new spirit; the century which started badly with John finishes splendidly with Edward I., and he must be reckoned as one of our great kings.

As we study the everyday things of the period we should like our readers to bear this in mind. One should think of Westminster Abbey, not as a building put up by Henry III., who though he was a bad king was a good builder, but rather as being symbolical of the ideals of a whole people moving slowly towards freedom and justice—with many set-backs, but yet moving forward.

So we can start with the everyday things of the Early English period, and Illustration No. 24 shows what thirteenth-century people looked like. The costume of the period was as simple and beautiful as its architecture. Later on, both became rather overloaded with ornament, but before this happened there was fitness for purpose and beauty of line, which achieved the end in so satisfactory a way that added elaboration was unnecessary. We have written about this in the architecture of the century, and wish to point it out again in discussing the figures in the illustration. All the garments are most evidently designed for useful wear, and their simple lines are very graceful. Good effects were obtained by the use of fine material, rather than by adding embroidery and jewels.

In this century we find two new garments worn by the better-class people : the surcoat, or over-tunic, and the peliçon, or pelisse. The latter, being for outdoor use, was often worn under a cloak in the winter.

Taking the figures in the picture, the lady on the left hand is wearing a cotte, or dress of the period, the skirt of which is not so full as in the twelfth century, and hangs in heavy folds from the waist, which is encircled by a low belt. The sleeves are tight below the elbow, and buttoned to the wrist. The stuffs used for dresses were very beautiful—heavier than those of the twelfth century, and brocaded with gold and silver threads woven with the design of the fabric, and not added afterwards as embroidery. The dress is covered by a fur-lined cloak. The head-dress consists of a fold of linen, or wimple, tied on the top of the head, which was covered by a stiffened cap of the same material.

The second figure is of a noble, and they, with doctors and lawyers, wore their cotte to the ankle ; those of the merchants and middle-class men reached to the calf, and the peasants wore theirs to the knee. Over his cotte the nobleman wears a surcoat, with capuchon attached ; this surcoat is lined with fur, and has long wide sleeves. His shoes are slightly pointed, and are buttoned round the ankle.

The hair, in this period, was cut in a fringe across the forehead, and at the sides and back of the head reached just below the ears and was curled.

The third figure is of a scholar, whose under-garment again is a cotte. Over this he wears a garde-corps, which is really a surcoat of a slightly different shape. This is made of woollen material and lined with fur, and is a rather amusing garment, the arms coming through a slit in front of the hanging sleeves, and the fastening in front going half-way down and coming half-way up.

The head-dress is a small cap or coife, over which is drawn the capuchon. The capuchon, or chaperon, was the great mediæval head-dress, and starting from quite early

FIG. 24.—"Early English" Costume. XIIIth Century.

XIIth Century Costume, opposite p. 4. XIIIth Century Costume (Religious), see p. 62. XIVth Century Costume, opposite p. 106. XVth Century Costume, opposite p. 150.

To face p. 60.]

times lasted until the days of the Tudors. In shape like a long sugar-loaf, the hole for the face was made in one of its sides, the lower half was pulled down over the shoulders as a cape, and the upper half hung down at the back as a liripipe.

The fourth figure is of a little girl clad in a cotte of some light material, and over it she wears a bliaut, which was entirely an indoor tunic ; this latter, fitting closely to the figure at the top, springs out at the waist, and is cut wide and long in the skirt, and without sleeves. Being a child, she wears her hair loose on her shoulders, with a plain circlet around the head. The doll follows the same style as his or her mistress.

The nurse with the little girl is wearing a pelisse, and the capuchon attached is drawn over her head. The pelisse was an outdoor garment, very much like the garde-corps, but fuller and longer ; under this the figure is shown wearing the usual cotte, and a wimple on the head like the first lady.

The peasant wears just a plain tunic with a capuchon, has plain cloth chausses on his legs, and shoes of heavy felt or cloth, or sometimes leather. On these in wet weather he would wear clogs of wood, as shown in the man weeding, in Agriculture for the fourteenth century (p. 137).

In the next illustration, No. 25, the costumes of the Monastic and Military Orders are shown.

The figure on the left-hand side is a Crusader ; he wears banded mail with a white surcoat, with red cross on breast. The helm is an interesting thirteenth-century development. It was found that the nose-piece, or nasal, shown in Illustration No. 4 on the Norman knight, was rather dangerous in use, because the enemy could take hold of it, and when so held, the knight was at his opponent's mercy. To prevent this the nasal was lengthened, and the whole face covered in with the exception of eye-slits. The top of the helm was made flatter than in Norman times, and the effect must have been very much that of a saucepan without its handle.

FIG. 25.—Costume of the Period (Religious).

XIIth-Century Costume, opposite p. 4. XIIIth-Century Costume (Civilian), opposite p. 60. XIVth-Century Costume, opposite p. 106, XVth-Century Costume, opposite p. 150.

The second and third figures from the left are a Benedictine monk and nun ; both wear long black robes—that of the monk has a cowl which can be drawn over the head, and the nun wears a white wimple under her black hood.

The second figure from the right is a pilgrim. He is shown wearing the ordinary dress of the period, to which are added the signs of his pilgrimage. These are the wide hat and rough cloak. This sometimes had a cross on the shoulder, which was a sign of the Palestine pilgrimage. He carries a staff with a hook on it to take his bundle, and a scrip, or purse. These were always blessed by his priest when he started. His beard and hair were allowed to grow. When a pilgrim returned from the Holy Land, he was entitled to wear a piece of palm in his hat, hence he was sometimes called a palmer. Those who had been to Rome wore lead or pewter signs which they obtained there, bearing the effigies of St. Peter, St. Paul, or the crossed keys. Those of the Compostella pilgrimage bore scallop shells in their hat, the sign of St. James. From Canterbury they brought away an ampul, or flask, containing a few drops of the blood of St. Thomas à Becket, and they carried also bells.

The right-hand figure is a Knight Templar. He is shown wearing a hauberk, and chausses of banded mail, which is an interesting development of that described in Illustration No. 4. The banded mail was formed by rows of flat rings slightly overlapping and sewn on to leather, stout linen, or coloured velvets. One row of rings was laid one way, and the next the other way, and the material on to which they were sewn was gathered into a little tuck, in which was a cord, and this separated the rows and kept the rings flat, and was a stronger finish than the earlier method. The Templar wears a white surcoat over his hauberk. This is supposed to have been started by the Crusaders because the sun of the East made their coat of mail unbearably hot ; this surcoat, started in the first

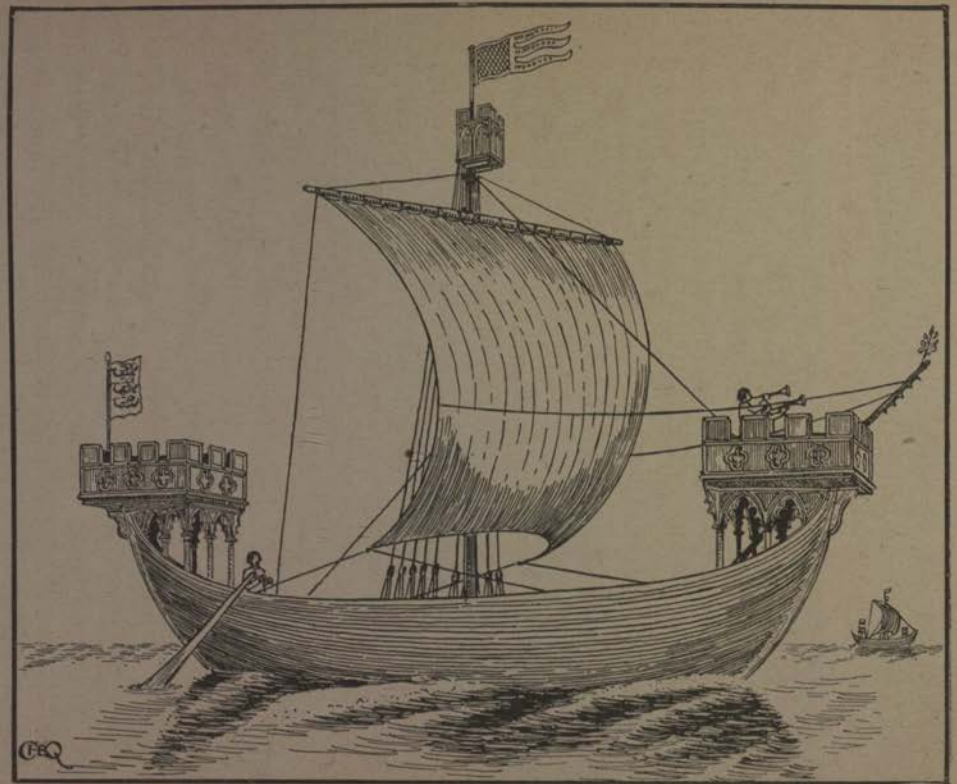

FIG. 26.—A Ship of the time of Edward I.

12th-Century Ship, p. 7. 14th-Century Ship, p. 112. 15th-Century Ship, p. 155.

instance for a very practical purpose, developed into beautiful jupons or tabards, emblazoned at a later period with the armorial bearings of the knight.

All Knights Templars wore a white cloak with a red cross on the shoulder; a red cap, with white undercap; and carried a staff with a shield on top ornamented with a red cross on a white ground—this was of metal, and often used as a weapon. Their beard and hair were worn long.

Drawings of Crusaders and Templars remind us of the Holy Land, so our next illustration, No. 26, is chosen to show the ships in which they sailed there.

This is interesting, because it shows us why we still talk of forecastle—in the thirteenth century they really did have fore and stern castles. The Crusades exercised a great influence on our ships, as they did on all the arts and crafts. The Crusaders, when they took their viking-like ships into the Mediterranean, were greatly impressed by the developments which they noticed in Eastern shipping. This is easily explainable when we remember that Egypt, Greece, and Rome had all been naval powers.

There is an interesting account of a Saracen ship, which was attacked by the fleet of Richard Cœur-de-Lion, near Beirut, in Syria, in 1191. This ship is said to have had three masts, and carried 1500 men, which sounds like an exaggeration, but there can be no doubt of the impression which she left on the minds of those who saw her, and she must have been considerably larger, and better found, than anything they had been accustomed to. Her tall sides presented great difficulty to Richard's men in their attack from lower boats. The Saracen ship was eventually rammed by galleys, and taken, with her sides stoved in. The *White Ship* of Henry I., which went down in 1120, and was probably one of our best boats, is supposed to have had fifty oars, and carried three hundred people. It is shown in old manuscripts as having one mast only.

In these early days, sea fights were rather like land battles, the idea being to get to close quarters; no damage

could be done to the enemy outside the range of a bow-shot (about 300 yards), so the fight speedily resolved itself into hand-to-hand conflict. This tall ship of the Saracens must have set our boat designers thinking, because of this disadvantage of being *under* the enemy's fire. The first thing done to remedy this was to set up castles in the bow and stern, and in the earlier types, like the ships shown on the seals of Sandwich, Winchelsea, and Hastings, all of which date from the thirteenth century, these castles have very little connection with the structure of the boat, and look just like rather high raised platforms, and this is what they were—perches for the archers, from whence they could fire *down* on to the enemy's decks. This type is shown on the small boat in the distance.

These detached castles were not very beautiful, and did not long satisfy the naval architects of the day, so we find in the Dover seal, which dates from 1284, the next development, and it is this ship which we have drawn.

The hull, or body of the boat, remains much the same as the Norman ship, and is on the old Viking lines. There is one mast and square sail, but a fighting top has been added, where an archer could be stationed. The fore and stern castles are developed, and instead of being independent raised platforms, are now joined up to the structure of the boat, and, just like castles on the land, have embrasures through which the archers could shoot, with merlons in between to protect them. Under the platform, the supporting posts have very beautiful arches, filled in between the same, and the detail of these is similar to the land architecture of the period. The space thus partially enclosed was the beginning of the cabin ; there is a sort of elementary bowsprit, and at the end is a bowline comb to take the bowlines which go to the mainsail. There is not any great advance in the rigging, and the steering is still done by means of an oar on the starboard side.

The illustration, No. 28, is of a thirteenth-century castle, of the type Edward I. built after the campaign in

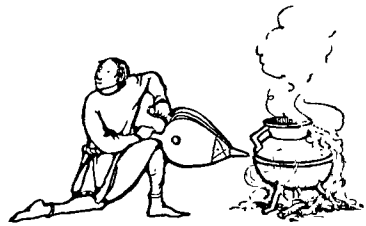

FIG. 27.—Bellows.

Wales. This drawing is not of any one particular castle, but has been made with the idea of showing the general ideas of the old builders on the subject, and how they were influenced by military considerations. This latter fact must not be lost sight of, because people sometimes talk about the prettiness of an old castle ruin now, as if its builders had purposely designed it as a ruin, to add charm to a bend in a river, or cap the outline of a seaside cliff. Now, the more we study the plans and remains of old castles, the more we are struck by the great cleverness and ingenuity which was shown in their planning, and the remarkable way in which they served their purpose of being able to withstand siege. The history of warfare is full of tales of this constant duel between offence and defence, and the principle is the same, whether it is a castle and its besiegers, the armour of a warship and the gun whose shell can pierce it, or a submarine and its destroyer. To take the middle example, a new and harder steel is invented, and for a while the gun is behindhand and cannot damage the ship; then it does do so, and the shipbuilder puzzles his wits to go one better.

In the case of the mediæval castles, their designers did their work so well that in the end, and before the use of gunpowder, the only way of inducing the defenders to surrender was the very lengthy one of cutting off all supplies and starving them.

Edward I. was a great king and a fine soldier, and his military genius was nowhere better shown than in the castles he caused to be built.

In our illustration, it is assumed that the walls on the left-hand side enclose a town whose inhabitants are to be held in subjection, and that the castle has been built to do this. The Tower of London and Carnarvon Castle are two examples meant for such a purpose, and a fortified town

rather resembled the disposition of a castle —the town corresponding to the bailey and the castle to the keep. It was also very usual to build so that the traffic on a river could be held under control, and, placed where the river flowed into the sea, the castle would serve to defend the coast as well. Richard I. was a great castle-builder, and the ruins of Château Gaillard, built by him on the banks of the Seine, remain as evidence of his military genius.

So readers of our book who are interested in the subject, and who may have the opportunity of going over an old castle, are recommended to first read up its history and find out what was the general intention of its builder, and then satisfy themsleves how far this was carried out, by going over the building and considering possible points of attack and means of resisting them. This done, your pretty ivy-clad ruin suddenly jumps back into life, and you can understand its true intent and purpose; see in imagination sturdy men-at-arms repelling a *coup de main*, or repairing the damage caused by the stone shot from a great trebuchet.

Now for an explanation of our illustration; starting on the left-hand or town side of the drawing, we find that a defensive work has been added outside the gatehouse; this was called the barbican. It has a drawbridge at its entrance, with descending portcullis and inner oak door. This entrance was flanked by towers leading up to a room over the archway, from which the portcullis was worked. The towers, being continued up, led on to rampart walks, above the way which led from the barbican to the main gatehouse of the castle, and these rampart walks connected with the large towers flanking the gatehouse, so that, if the gateway to the barbican was forced, the defenders could retreat up the narrow and easily defended stairs of the flanking towers, along the rampart walks into the castle, or, of course, do the same thing on the lower way from the barbican to the main entrance itself.

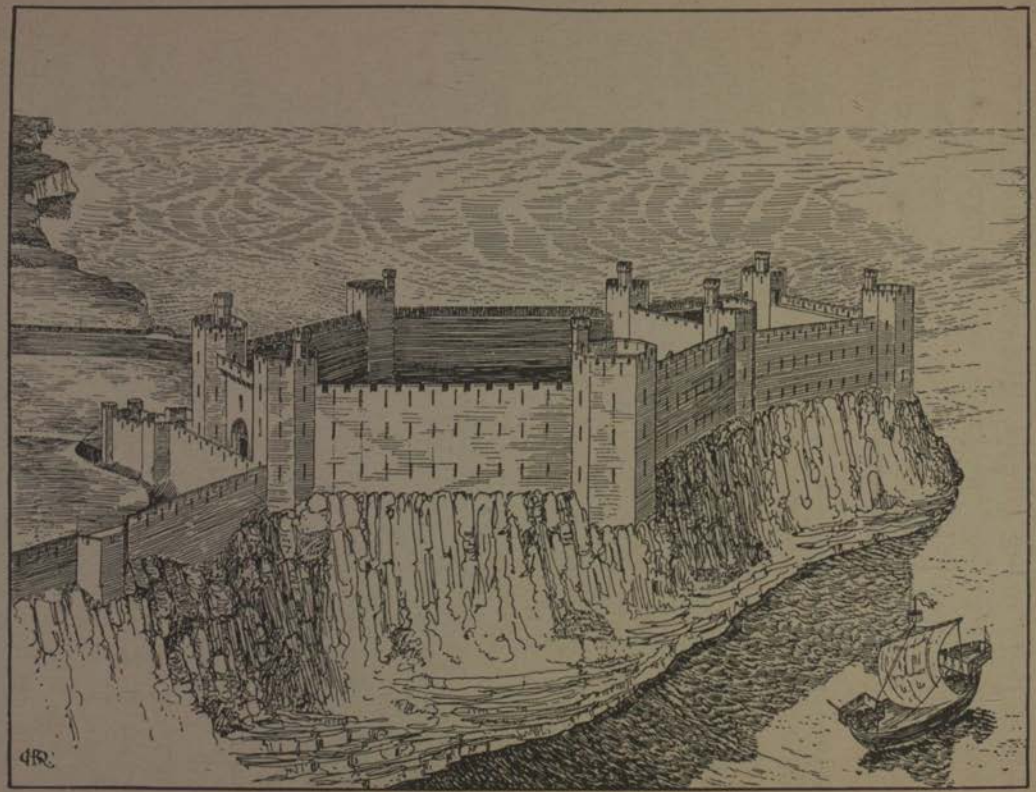

FIG. 28.—A Castle of the time of Edward I.

12th-Century Castle, p. 13. A Siege, p. 85. 14th-Century Castle, p. 117.

Another point to be noticed is that, just as was the case in the twelfth-century castle, the line of approach to the main entrance is so contrived that at the point of entry into the castle it is necessary to turn sharply to the left. This was done to prevent a rush of men forcing their way in by sheer weight. It was purposely arranged that they should be able to overshoot their mark, and become jammed in a crowded mass beyond the gate, and so afford an easy mark for the bowmen shooting through the arrow slits in the towers. This is another point to be borne in mind—though nowadays we use far more machinery in warfare, the principle is just the same as that of the thirteenth century. Preparation by machine leads the way for the final *coup de main*, or hand-to-hand fight, but in the earlier period, as has been noted, the method of attack was not equal to that of defence, and the war-engines so feeble that man had to be prepared to do much more of the fighting. Another thirteenth-century development was machicolation; this consisted of corbelling over the battlements, so that holes could be made in the floor of same, through which boiling liquids, quicklime, and stones could be thrown down on to the foe underneath. It will be noticed in the drawing how this treatment has been carried out over the main entrance of the castle, and how, with the towers flanking the same, a very powerful defence was possible.

The next point to note is that the twelfth-century bailey has developed, having an outer ward, surrounded by much loftier curtain walls flanked at intervals by towers. Whereas in the twelfth century the keep was the key of the defence, in this century the whole castle became a strong place. The curtain walls were now galleried, that is, they were made thick enough to have passages made in them loopholed for archers, so that, including the battlements on the top and the two galleries under, the defenders could deliver a perfect broadside of arrows. It should also be noted how these walls were always flanked by towers, so that arrows could be discharged along the face of the wall at

parties of besiegers engaged in mining, or attempting the use of scaling ladders. The towers themselves are of large size, 30 to 40 feet across; each tower was a complete little castle in itself, with a circular staircase in one corner giving access to the various floors and the galleries of the curtain walls, and carried up in a turret above the flat roofs of the towers which served as an observation post for a sentry.

FIG. 29.—Bakers.

The place of the twelfth-century keep was taken by the inner ward, and this, though smaller, was, like the outer one, surrounded by curtain walls and flanking towers.

Now for the remaining buildings. What are called the Liberate Rolls of Henry III., who was a great builder, are full of instructions to the keepers of his various castles and manor-houses. This is how one of them reads: "The constable of Marlborough Castle is ordered to cleanse the great ditch round Marlborough Castle and to repair it with new bays. And to make a bell-turret on the western end of the chapel of St. Nicholas there, and new lists between the aforesaid chapel of St. Nicholas and the king's kitchen; and a great round window over the king's seat in the great hall there, and to crenellate the wall of the castle between the king's chamber and the great tower. He is to make also a certain great chamber at Ludgershall, for the use of Edward the king's son, with two chimneys and two privy-chambers; and to remove the old kitchen to beside the new kitchen behind the king's hall there; and to make an image of the Blessed Mary with her child in the chapel of St. Leonard there." All this seems to prove that the various halls, kitchens, and so on necessary were built against the inside of the curtain walls wherever it seemed convenient to do so, and we shall see when we are

describing the smaller houses of this period that they consisted of a group of buildings around the hall, rather than one complete building, all under the same roof, as came to be the case in later times.

Just one other explanation before we leave the castle, and that is, that our readers may be sometimes puzzled by finding a castle which appears to have a twelfth-century keep, thirteenth-century outer ward, and fourteenth-century gatehouse. This of course is quite possible, just as it was with our cathedrals; the old builders always built in the spirit of their own times, and did not copy the work which had gone before. So the keep may have been retained because it was useful, and the remaining defences have been remodelled and improved from time to time. Our drawing shows, as far as we are able, what a thirteenth-century castle must have looked like when it was new, and in studying it boys and girls must think of Edward I.'s Welsh Campaign, and the gallant fight put up by Llewelyn and David and of their death. These castles in Wales which we now admire for their picturesque beauty were built for the same purpose as those of William the Conqueror—to hold a people in subjection.

Our next drawing, No. 30, is of a hall, and it is important that, before we describe its details, we should thoroughly understand the uses to which it was put. In the twelfth century we drew attention to the fact that the hall surrounded by its bowers was the Anglo-Saxon type of house, and that this design continued to exist side by side with the Norman castles, and was developed by the monks when building their manor-houses into a more comfortable dwelling. In the thirteenth century the hall was further developed, and we find that it was the keynote, or centre, of almost all types of buildings. In the monastery the refectory was the hall; in the colleges which were founded at Oxford and Cambridge in this century, the hall was the centre in which the students were fed and taught, and their lodgings were grouped around it. The old college build-

ings still remaining to-day give the best idea of mediæval building that we have. The Manor House of a country village is still often called the Hall, and this is another indication of the importance which used to be attached to this part of the house. In it people lived, had their meals, played games ; and in those days grown-up people romped ; the young men could fence, or have some cudgel play ; the dogs came in and joined in the fun, found bones thrown on to the floor, and had their fights ; and at night the servants slept there in the rushes or on rough beds. So if we want to understand the Middle Ages we must not think of the hall as a gloomy, linoleumed square, with the front door at one end and the stairs at the other, or as the modern variant called lounge hall ; our old thing was quite different.

And we will not now discuss the relation of the hall to the rest of the house, because we do this later on. In shape it was oblong, having the high table at one end, where the lord and his family dined ; the other tables shown in the illustration were just plain boards clamped together, and laid on trestles rather like a carpenter's sawing-stool, so that they could be cleared away and a large, open space left, when the fun commenced. The chair on the left shows that the better class of furniture was of the type that we associate with churches nowadays ; then there would be benches like school forms ; chests in which arms and general oddments could be put away, and what were called livery cupboards. One of these is shown behind the chair, and would be for the use of the servants — here would be kept their belongings and the salts. The piece of furniture used by the family for the same purpose was called a court cupboard.

The fireplace is shown against the wall, but it was more frequently placed in the middle of the floor, as shown in the illustration for the fourteenth-century hall, and continued in this position until Elizabeth's time.

The windows are typical of the Early English period

FIG. 30.—A 13th-Century Hall.

12th-Century Hall, p. 17. 14th-Century Hall, p. 123. 15th-Century Hall, p. 169.

of design, and the tracery is made up generally of circles and plain geometrical patterns. Glass was beginning to come into use in the royal palaces, but had hardly become of common use. The walls were plastered, not quite so mechanically as nowadays, but with a thinner coat, which showed in a way the stone background, and was much softer and nicer than the dead smooth surface of the modern room. On this were painted diaper patterns like the one shown, or figures of the saints with golden stars, and wooden wainscotting was often used. The colours of the dresses were becoming brighter, and here again rose-tinted spectacles must be used if we are to understand the joyous colour of mediæval times. Our coloured plate shows what the people looked like, and their houses and churches were splashed about with the three primary colours of red, blue, and yellow, with a little gold thrown in, and this continued right down till the end of the eighteenth century. It was only in Victorian times we became dismal and clothed ourselves in drab,—perhaps this accounts for the merriness of Old England, because it is really quite impossible to be dull if you are garbed like a cheerful parrot.

Now as to the roof. In the twelfth-century hall it will be remembered that a very beautiful stone arch got the old builders over the difficulty of bridging across a wide space, and as this hall was nearly square in shape, one arch across the middle divided it into two narrower oblongs, which could be easily spanned by the timbers they had. But with this thirteenth-century hall the shape was oblong, and many arches would have been necessary—so the principal was invented, and this is the name given to the series of strutted beams which cross the hall down its length. The large beams themselves are called tie-beams, in that they help to tie in the walls; they rest on timbers running along the tops of the same, called wall-plates. Into the undersides of the tie-beams are tenoned wall-posts which rest on stone corbels, and between the wall-post and tie-beam is framed in a curved strut, or brace, which serves

the purpose of picking up some of the weight of the roof and transferring it to the wall some way down from the top, and so lessening the risk of pushing it over. At the centre of each tie-beam is a short post, which later on is to develop into the king-post; this supports the ridge which runs across from principal to principal, and the other large timbers doing the same thing are called purlins. The smaller timbers resting on top of the purlins, and going the same way as the tie-beams, are called rafters, then the roof boarding crosses these, and on this would be laid the final lead covering. So here we have the beginning of the timber-framed roofs, which in the succeeding centuries are to add so much to the beauties of church and hall.

Illustration No. 32 is of a thirteenth-century manor-house built in Edward I.'s reign, and may be taken as the type to which reference was made in dealing with the twelfth century. It shows a considerable development in the direction of comfort. The plan of this house, reproduced below, should be studied, because it will be found that this type, in which the hall was the central feature, remained until the early part of the seventeenth century, when the Renaissance altered the Englishman's ideas on house-planning. By this we do not mean that all the houses in the interval were quite as simple as this one, but rather that they were elaborations of the same idea.

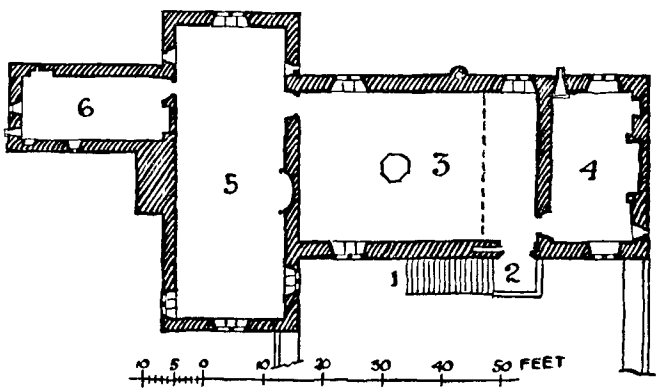

FIG. 31.—Plan of Manor-House.

The main living-rooms of the house are on what we should now call the first floor, and if reference is made to the plan, it will be noticed that you have to go up steps at 1, to reach the front door at 2. This leads into a space screened off at the end of the hall—this latter, 3, including the screens, is about 40 feet long by 25 feet wide; a fine big place for what is only a small house. The hall has no rooms above it, and has a timbered roof, and though on a smaller scale, was finished off in much the same way, and served the same purposes, as already described on page 73. On the right-hand side, by the front entrance, is the door to the kitchen, 4 on plan, with a cellar under it, and another room over. In old manuscripts servants are often shown going up ladders indoors, so that there may have been a ladder up to this room over the kitchen. At Stokesay Castle, which is also thirteenth century, there is a ladder-like staircase at this end of the hall, leading to a room in a similar position, and this would have given access as well to a gallery over the screens at the entrance. In one of Henry III.'s many instructions to the keepers of his houses, he asks that a trap-door and ladder down to a room be taken away and a staircase made; so if kings had to put up with this sort of thing, the commoners would not have had any better arrangements. The solar, or with-drawing-room, for the use of the lord, is at 5, and probably a chapel was contrived here as well, by internal partitions which have now disappeared. At Little Wenham Hall, in Suffolk, which is a wonderful thirteenth-century brick house, there is a most beautiful chapel, and it was always usual to have one in houses of any size. There would probably have been a wardrobe here as well, where clothes could be made and mended, and the jewellery and plate stored. At 6 is the washing and lavatory accommodation. Baths began to be used in the time of Edward I., and are supposed to have been introduced by his Spanish wife, Eleanor of Castile.

The rooms on the ground floor were probably used as

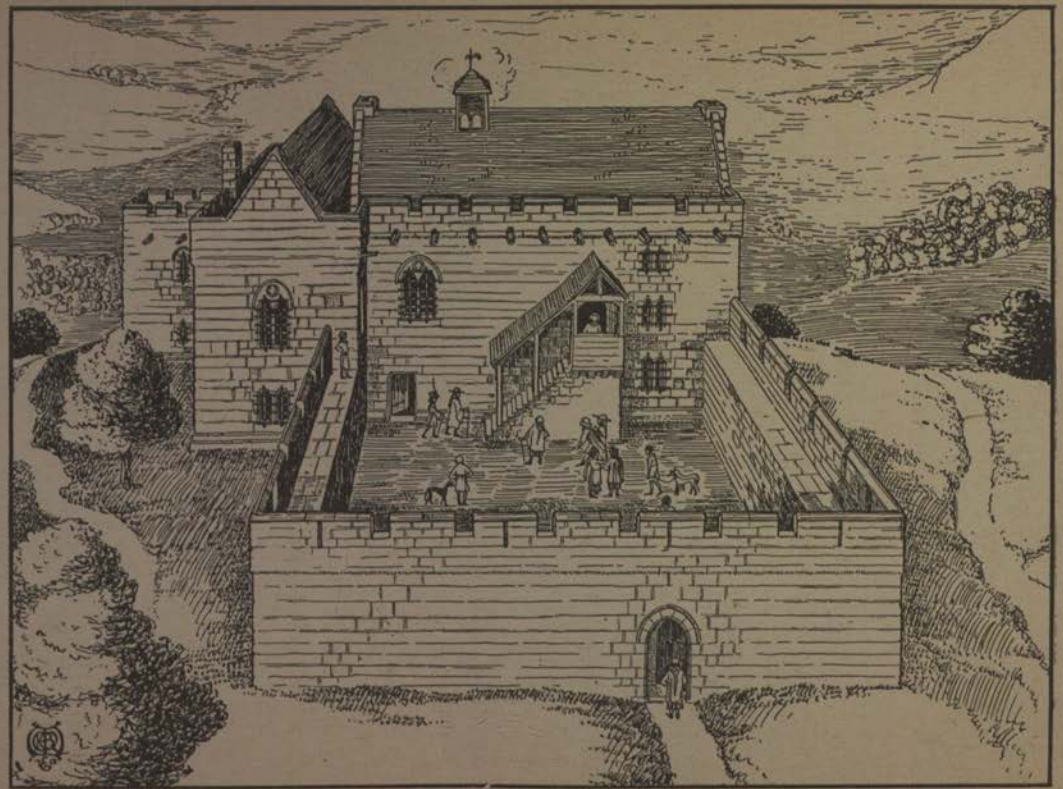

FIG. 32.—A Manor-House of the time of Edward I.

14th-Century House, p. 121. 15th-Century House, p. 159.

barracks for the retainers, and also for a store place which would be necessary for the large quantities of food required to carry the household through the winter.

FIG. 33.—Pottery.

The entrance is defended by an inner bailey, with battlemented walls around, and outside this is an outer bailey, surrounded by another wall, and here would be the stables, granaries, and workshops necessary for making weapons and farm tools.

This house is interesting as showing how the strong policy and influence of Edward I. had quietened the country down, and given people such a sense of security that they were disposed to build houses which, notwithstanding these defensive measures, were becoming more like homes and less like castles.

The next illustration, No. 34, is of a solar such as would have been found in a thirteenth-century manor-house like the one we are describing. Here the lord and lady of the house slept, received their friends, and enjoyed any little privacy that there was in the reign of Edward I.; and there was not very much—everybody lived more together than they do nowadays, and kings do not appear to have ever been left by themselves for a moment. When our king wishes to receive friends at Court, it is called a levée, from *lever*, to rise, because the poor French kings not only had to rise in the morning, but go to bed at night, with their especial favourites grouped around as an audience, and so late as the time of Louis XIV. these were great Court functions. Still it does not appear to have worried anybody in the thirteenth century, and this is another of those things we must bear in mind if we are to understand the life of the time. People popped in and out rather like rabbits in a warren, and you were not offended by an intruder—if you did not

want him, you probably threw something at him, and he understood.

The fireplace was constructed of stone, and great logs of wood burnt on the open hearth, from which the ashes were seldom cleared away, and this is the proper way to burn wood, because the glowing ashes send out a great heat. The furniture would consist of heavy chairs like church stalls, chests for storing precious possessions, and forms. At the right-hand side of the fireplace is shown a perch, used to hang up clothes in general use. Window seats were generally constructed, and must have formed a pretty and useful addition to the rather scanty furnishing; the window itself is not glazed, as glass was a rarity only found in the king's palace or the wealthier monasteries; a little piece might be introduced into the trefoil at the top. The larger openings under would be protected by iron bars on the outside, and wooden shutters within, so on a cold or wet day, if you wanted light, then wind and weather must be taken as well, and smoke, puffed out from the fire by strong draughts, must have made what we should now think a very uncomfortable room.

Carpets began to come into use, and, like baths, were introduced into England by Eleanor of Castile. Matthew Paris, a chronicler of the period, talking of the Spanish Ambassadors who preceded her arrival, says: "The manners of the Spaniards were utterly at variance with English customs and habits; that while the walls of their lodgings in the Temple were hung with silk and tapestry, and the very floors covered with costly carpets, their retinue was vulgar and disorderly; that they had few horses and many mules." The Crusades as well had their influence in this direction, and Crusaders, returning from the East, would almost certainly have brought back the beautiful rugs which had been manufactured there from the earliest times; merchants too, coming to the great English fairs, and finding a demand for carpets, would begin to import the same.

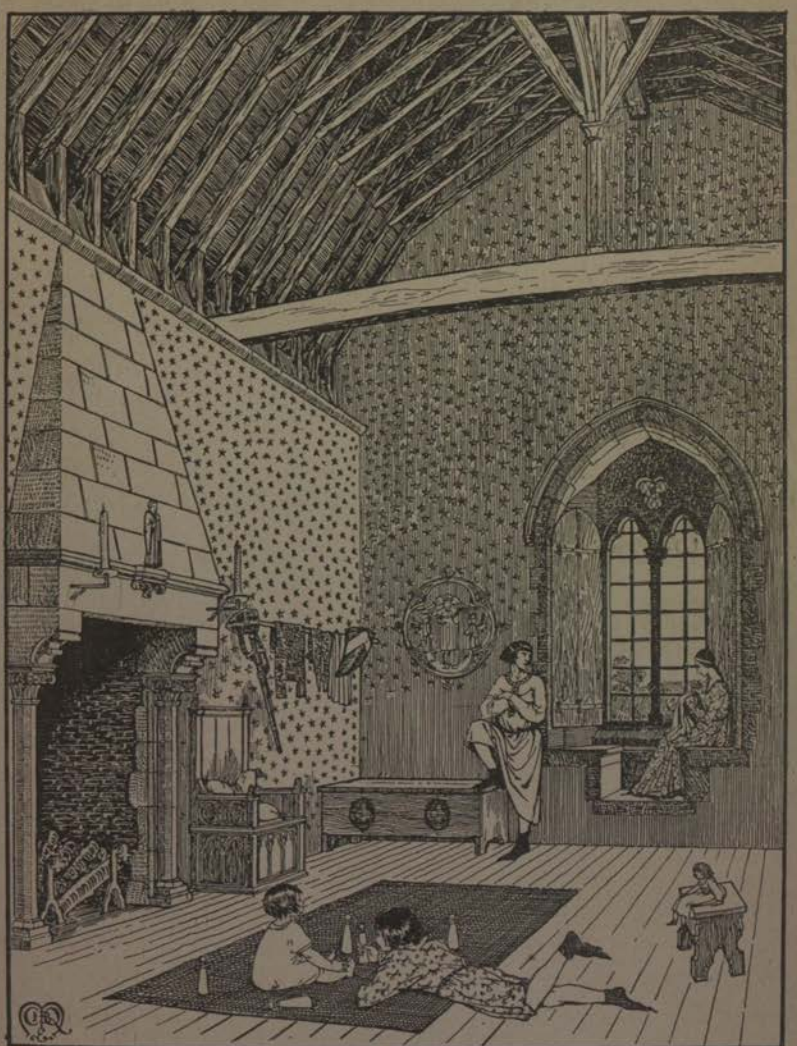

FIG. 34.—Solar, or Withdrawing-Room.

15th-Century Solar, p. 162.

Now as to the decorations of the walls of the solar, we find in the Liberate Rolls of Henry III. many evidences as to his love of colour, and the names of the artists he employed. The sheriff of Wiltshire is commanded to carry out certain alterations to the king's chapel at Clarendon, and "wainscote the king's lower chamber, and to paint that wainscote of a green colour, and to put a border to it, and to cause the heads of kings and queens to be painted on the borders; and to paint on the walls of the king's upper chamber the story of St. Margaret Virgin, and the four Evangelists; and to paint the wainscote of the same chamber of a green colour, spotted with gold, and to paint on it heads of men and women; and all these paintings are to be done with good and exquisite colours." Again, Edward Fitz-Otho, keeper of the king's works at Westminster, is ordered to "raise the chimney of the queen's chamber, and to paint the chimney of the chamber aforesaid, and on it cause to be pourtrayed a figure of Winter, which as well by its sad countenance as by other miserable distortions of the body may be deservedly likened to Winter itself."

The roof of our solar is worth consideration, because it gives a type of early timbered roof adapted to a steep pitch, instead of the flatter one shown over the hall on page 74. There is the same tie-beam, but the king-post standing on it is taller and is tenoned at the top into a beam running lengthways, across which in their turn rest the collars of the roof framed in between the rafters. The rest of the construction is so simple that it does not need further explanation.

We hope our illustration, No. 36, will prove an interesting one, because we have found it rather difficult to do. The idea has been to show the construction of the various engines employed in mediæval warfare rather than the way they were used. For this latter, boys and girls should read Froissart's *Chronicles*, if they have not already done so. He of course lived later, in the time of Edward III., and writes of the doings of the Black Prince, but he catches the glamour of the Middle Ages as no one else

FIG. 35.—Washing Hands.

does. It was Sir Walter Scott who said: "Whoever has taken up the chronicle of Froissart must have been dull indeed if he did not find himself transported back to the days of Cressy and Poictiers"; and, "We hear the gallant knights arrange the terms of the combat and the manner of the onset; we hear their soldiers cry their war-cries; we see them strike their horses with the spur; and the liveliness of the narration hurries us along with them into the whirlwind of battle." We also gain an impression from Froissart's pages of the very slight pretexts on which people went to war, and how they enjoyed it. Also, though it was sometimes very cruel, it was often almost friendly in character, and more like a trial of strength than war.

Now as to the methods of besieging a thirteenth-century castle. The first proceeding was to draw two lines of strong palisaded fencing around the same; the inner was called the contravallation, and the outer circumvallation. These had their gates, and the space inside, which must have resembled a small town, was used by the besiegers for their tents, to house their siege train, and all the stores which must have been necessary. The object of these lines was to prevent surprise by sorties on the part of the garrison, or armed relief from their friends outside, and to prevent any supplies reaching the besieged. All this preparatory work is some explanation of the length of time taken over the old sieges. The defence would be tested in various places, and the weakest spot chosen for attack. Assuming that the tower on the left hand of the picture had been selected, the moat was filled up by means of a movable shed, called a cat, or sow, which was probably used at night. Made of strong timbers, with a

steeply sloping roof to throw off stones, and covered with raw hides to resist fire, it had in addition a little pent roof in front to protect the engineers who, under cover of it, threw down faggots, earth, stones, or anything which would fill up the moat. Thus they formed a causeway, across which it could be pushed on rough planks laid on the top of the bank. Arrived at the walls, the fun would commence, and the endeavour of the besieged would be to set the sow on fire, or to crush it by dropping down anything of weight they possessed ; but on a dark night, with only the light of torches to show the besiegers, their task must have been a difficult one, and they themselves an easy mark for bowmen. Mining operations would be commenced, and a hole made in the wall by the use of crowbars, or a battering-ram slung by chains from the roof of the cat, and shod with iron at the end, would be swung backwards and forwards until the same purpose was effected. The engineers were helped in this by a practice of the mediæval builders of only facing their walls with worked stones, and filling in the middle with rough rubble, sometimes very loose and badly cemented together with mortar of poor quality. To combat the activities of the engineers in mining walls, the early castle builders constructed external wooden galleries on the tops of the curtain walls, so that through the floors of the same they could more safely hurl down stones and pour down boiling liquids on those working below ; it was to smash up these wooden galleries that the mediæval military engineers brought into use the engines which had been used by the Greeks and Romans. In the twenty-sixth chapter of Second Chronicles we read that "Uzziah prepared for them throughout all the host shields, and spears, and helmets, and habergeons, and bows, and slings to cast stones. And he made in Jerusalem engines, invented by cunning men, to be on the towers and upon the bulwarks, to shoot arrows and great stones withal." The Greeks and Romans used catapults which shot darts and arrows, and ballistas for throwing stones. The propelling force for

FIG. 36.—A 13th-Century Siege.

these was obtained by the use of the twisted skein. They found out a secret way of preparing this skein from various hairs and gut, so that they were very strong and did not lose elasticity. The principle on which this worked can be illustrated by taking a piece of string and tying the two ends together; let one boy then loop a finger into the circle and pull, and another boy do the same, so that the double piece of string is pulled tight between them; then put in the end of a piece of stick, and with it twist the string round and round; let go the stick, and it will fly round in the other direction. The smaller engine on the right-hand side of the picture, just above the larger one, is a ballista of this type. The arm which the man is pulling down is fixed at the end into a tightly twisted skein, not of two pieces of string like our example, but a great cable-like coil, and more power is derived from the bow at the top. The man pulled down the cup-shaped top, and put into it a stone shot weighing perhaps 2 cwt. The arm was released by an ingenious trigger and flew up against the cross-framing at the top of the machine, with the result that the stone was lobbed over the walls, or against the wooden galleries on them. The trebuchet was the great mediæval weapon, and was first introduced by the French in the twelfth century; one of these is shown at the lower right-hand corner of the picture. This acted on the principle of a counterweight; a long arm was pivoted on a very strong framing, and had suspended to it at one end a large box which would be filled with stones, old iron, lead, or anything very heavy. At the other end was a sling, in which was placed a stone shot, and a bridle was attached to the sling from the arm, which ensured the stone being pitched out at the right moment. The arm was wound down by a windlass, and the sling disposed in the trough at the foot of the framing. The trigger touched off, the counterweight came into action, and off flew the stone to smash through a roof. Sometimes barrels of flaming tar would go over the walls, or dead horses, and

this gives one an idea of the sizes the trebuchets were made, or they would pitch over filthy refuse to breed a plague, or truss up some unwary sentry that had been captured, and send him back whirling through the air to meet a painful death. These trebuchets were also called mangonel, petrary, ballista, gonager, scorpion, perrier, and catapult by mediæval writers. The machine like a large crossbow mounted on wheels was called an arblast or espringale. The smaller machine, at the top, on the right hand of the picture, shot iron javelins. This acted on the same principle as the ballista—by pulling back an arm, which when released hit the javelin and sent it whistling through the air.

It was these machines which introduced the corbelling forward of the battlements so that the defenders could pour down stones and shoot at the besiegers mining under, without being exposed so much as they were in the wooden galleries which had been used before for this purpose. This was called machicolation, and was introduced in the latter part of the thirteenth century.

But we must now return to the engineers mining the walls. They made as large a hole as they could, and inserted wooden props and struts; these were then fired, and if the work had been well done, some considerable portion of the wall was breached, and the besiegers stormed in over the ruins, and a fierce hand-to-hand fight might have given them possession of the outer ward. It was then that the advantages of the towers were found out, for to them the garrison retreated. These towers were of large size, each of them in itself was as strong as a twelfth-century keep, and access was gained to them only through narrow and easily defended doors. Once possession of the bailey was obtained in a twelfth-century castle, there remained only the keep, but the besiegers of the thirteenth-century castle found that to have breached the curtain wall of the outer ward at one place, only placed them in possession of so much space, and with all the towers intact, and arranged to flank the space inside, they were

under concentrated bow fire, liable at any moment to attack from unsuspected quarters, and in reality not much better off for their gain.

The beffroi, a movable tower, was another mediæval machine used for siege purposes, and where mining operations by engineers were not possible. It was worked like the cat, or sow, by filling up the moat in front of itself as it was pushed across the gradually lengthening causeway. Framed up in timber, it was covered with the raw hides of the cattle killed in camp, the hair being placed inside, as a protection against arrows discharged with strands of flaming tow to set the tower on fire. Ladders at the back led to several floors, in which the men-at-arms were packed against the signal for attack. A drawbridge was lowered when the tower reached the walls, and across this the assailants surged, and in the fierce *coup de main* many must have fallen into the moat.

And things remained like this until gunpowder was introduced, but even then the trebuchet held its own for a long time against the early type of cannon, which was a very feeble production.

We will now turn from the art of war to the gentler practice of peace.

Our next illustration, No. 37, is of a thirteenth-century or Early English vaulted roof to the aisle of a church—the aisle being selected as showing the principle of the construction in a simpler way than is possible to the usually more elaborate and larger vaults of the nave or choir. In the twelfth century we saw how the Normans developed the plain barrel vault, which was said to be like an ordinary railway tunnel, by crossing it with other vaults of the same shape. In this thirteenth-century roof we get much the same sort of thing; only, instead of a semicircular railway tunnel crossed by others of the same shape, we now have a pointed one. The groins, or diagonal ribs crossing each bay of the vault from angle to angle, are semicircular in true elevation. If reference is made back to the description

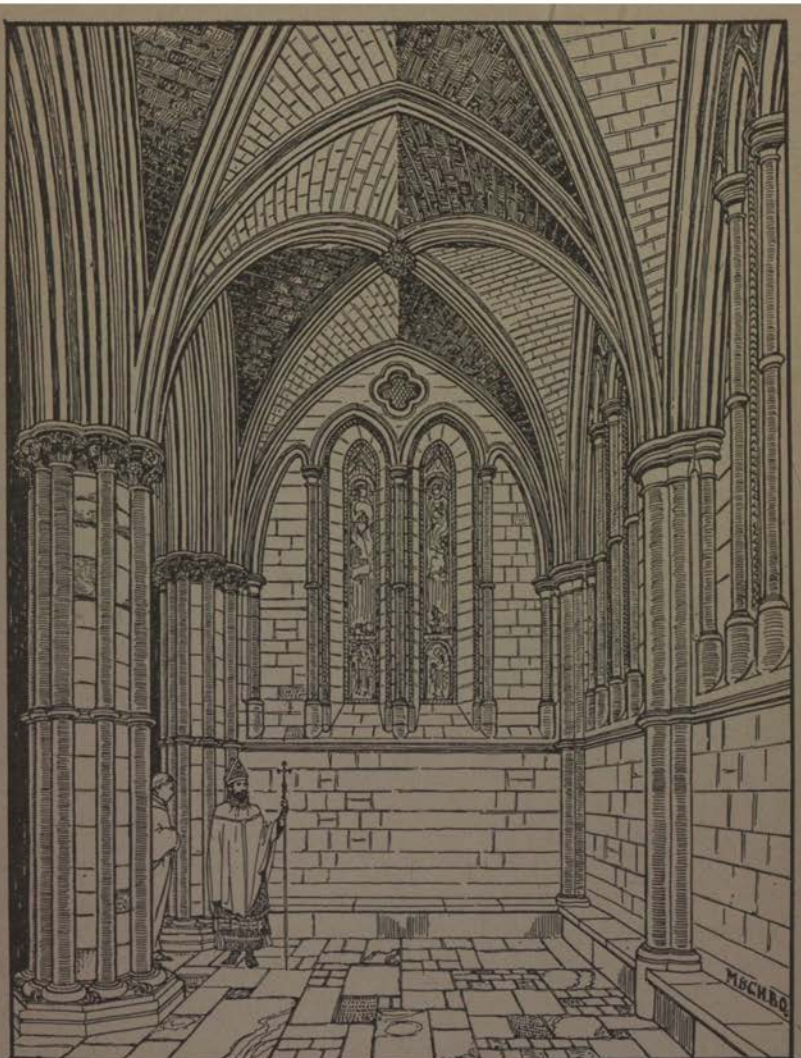

FIG. 37.—Early English Vaulting.

Barrel Vault, p. 17. Cross Vaulting, p. 40. 14th-Century Vault, pp. 129, 133. 15th-Century Vault, pp. 176, 179.

of the Norman vaulting this will perhaps be made clearer. The arches across the aisle have now disappeared, and their place is taken by moulded stone ribs. These are much the same as the diagonals, or groins, and those against the walls, but there is not as yet one at the top or ridge of the vault.

These ribs were probably introduced, because, not only did they improve the general appearance of the vault, but their employment saved the use of wood. The Norman vaults were more or less cast, like plum-puddings, on boards, laid on what are called centres of the shape of the vault, and this must have meant an enormous quantity of boarding for a cathedral. There was plenty of timber in England in those days, but its preparation into boards must have been costly, because it all had to be cut up by hand. So the thirteenth-century builders used centering for their ribs only—the spaces in between are called the cells, and these were filled in with carefully shaped stones (voutains), slightly arched from rib to rib. To do this a cleverly expanding mould was used, which could be drawn out, for, starting from the bottom, the cell became wider as the building progressed upwards.

A great saving of weight was effected, and we consequently find the supporting columns becoming lighter and more beautiful in appearance than those of Norman times, and the thirteenth-century builders, gaining in confidence, vaulted the naves of their churches as well as the aisles.

The slender columns, grouped around the larger one in the centre, should be noticed, with their collar-like mouldings in the middle, and more delicately carved and moulded caps. The same features were attached to the narrow lancet-shaped windows which took the place of the semi-circular-shaped tops of Norman times. Stained glass was now used in church windows. The arches to the nave were far more deeply moulded than before. When anything is peculiarly beautiful, depending for its general result on just proportion and an absolute fitness for purpose, rather than on useless ornament, we say that it is Greek in idea. Early

English was the Greek period of Gothic architecture. Westminster Abbey and Salisbury Cathedral, to mention two examples, are absolutely satisfying in their wonderful beauty and simplicity: there is nothing involved or difficult; very little ornament; no tricks are played; yet the result is far finer than later examples of a much richer character.

FIG. 38.—A Well.

This might be said as well of the general life of the people: the end of the thirteenth century closed the best period of the Middle Ages; men and women were still contented, and it could not have been a bad sort of time. The Black Death and discontent were still a long way off.

So far as country life was concerned, there were no very marked changes in agricultural conditions in the thirteenth century from those described in the twelfth century, except that as time went on the methods of farming improved, and the villein was winning his way toward freedom. As civilization progressed, the lords began to feel the need of money to purchase luxuries, and it became more and more the custom to take money payments from the villeins, as rent for the use of their holdings, instead of part of their labour and produce. Then with the growth of sheep-farming fewer men were needed on the land, so that it was often a convenience to the lord to allow the villein to purchase his freedom by the payment of a fine, leaving him in the position of a labourer, free to travel about, and hire himself to anyone needing help, or go to the towns and obtain work there. But the nobles still held the land, and farmed their own demesne. The manors were self-supporting, or nearly so, the lords and their dependants growing all the wheat and meat they required; making their own bread, butter, and cheese; and wearing homespun clothes

woven on their own looms, and in fact buying little outside except tar, fish, furs, salt, iron, spices, silks, and fine cloths at the great fairs.

We gather from various writers of the thirteenth century that each manor-house possessed a walled-in garden, carefully tended, in which was grown flowers, herbs, vegetables, and fruit for the owner's use. Nut trees were cultivated for the oil they yielded. Cabbages, peas and beans, beetroots, onions, garlic, and leeks are all mentioned, as well as lettuce, watercress, and hops. For flowers, we read of the rose, lily, sunflower, violet, and poppy, and also of the gillyflower or clove-pink ; and in the fourteenth century Chaucer speaks of flowers thus :

> "There sprange the vyolet al newe,
> And fresshe pervynké [periwinkle] rich of hewe,
> And floures yelowe, white, and rede,
> Suche plenté grewe there never in mede."

Each garden would have its well, or pond, the latter often stocked with fish, and in the Liberate Rolls of Henry III. the bailiff of Kennington is commanded to make a haye, at the causeway at the head of the pool of 'the kings stew, in the park there.

The bailiff of Woodstock is also ordered to build two good and high walls around our queen's garden, so that no one can get in ; and make a becoming and fair "herbour" near our vivary, in which the same queen may walk.

Bees were kept, for, sugar being very little known, honey was most necessary, and was used for nearly all sweetening purposes. Honey is mentioned in the Domesday Book, and in an Anglo-Norman manuscript can be seen a very amusing picture of bee-keepers and their hives.

It was necessary that each estate should be more or less self-supporting, for travelling was still difficult and very dangerous, and a country house would therefore be far more isolated and thrown upon its own resources than we can have any idea of nowadays.

The great high roads still followed the direction of the old Roman highways, and many led through large tracts of forest land, which were infested with bands of robbers and outlaws of all kinds. The abbots of St. Albans provided armed men to patrol the road between that city and London, for the greater safety of travellers thereon. Such was the terror of these highway robbers.

In 1285 a law was passed which decreed that all high roads between large market towns were to be widened, so that no bushes, trees, or ditches, were left within two hundred feet of each side of the road. Landowners refusing thus to clear their land for the required space were held responsible for any robberies committed thereon.

Many Cistercian monasteries were built in the twelfth and thirteenth centuries, and the monks settled down largely in those areas which had been devastated by the Conqueror in the wasting of the north, and brought back the countryside into cultivation again; reference to the chart at the beginning of the chapter will show how much this was the case. The Cistercians were as well largely responsible for the development of sheep breeding, and, as we have seen in our account of monastic life in the twelfth century, all the monks were great farmers, keenly interested in the management of their estates, and leading the way to improvements which were followed by the barons in the times of peace. The same odium attached to trade as in Abbot Samson's time: to borrow money was considered thriftless; to lend it, usury.

Our next illustration, No. 39, is of one of the oldest things in Old England, or for that matter in the world's history—a water-mill. In the twelfth century we have written how Abbot Samson ordered a Dean Herbert to demolish a mill built without his consent, but that it is not clear if the same was a water- or windmill. In the Liberate Rolls of Henry III. there are instructions to the sheriff of Surrey and Sussex about various building works which are

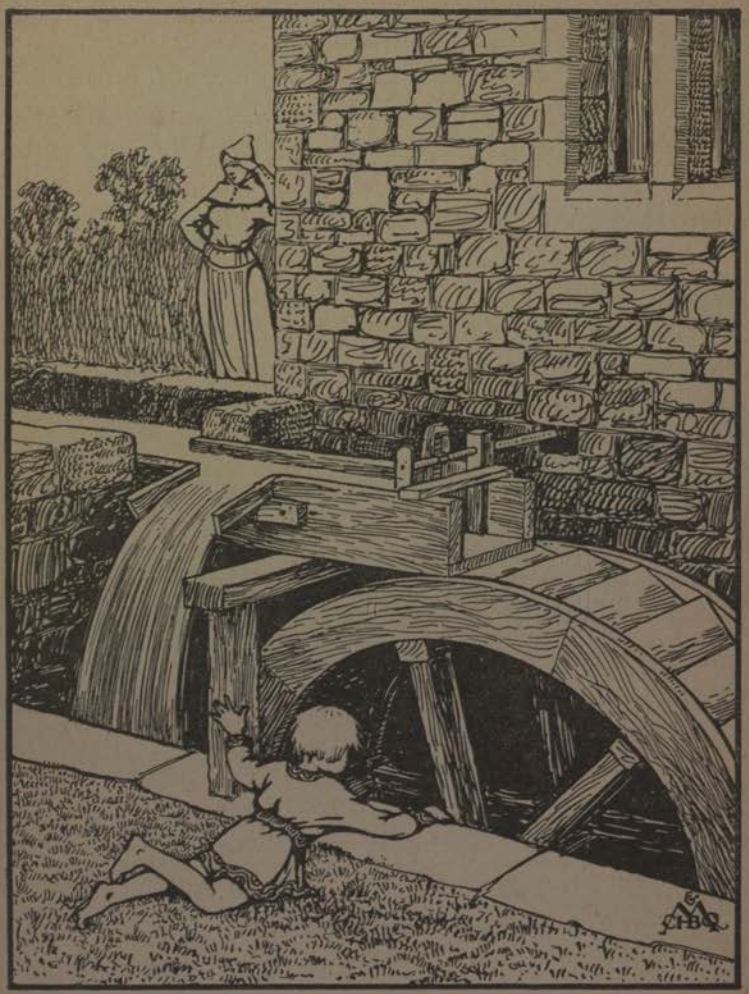

FIG. 39.—A Water-Mill.

Windmills, pp. 140, 185.

to be carried out at "our hall at Guildford," and he is further instructed to "build three mills in the park, to wit, one for hard corn, another for malt, and a third for fulling." Again there is nothing to indicate which type of mill is to be built. There is an illustration of a windmill in a manuscript of the latter half of the fourteenth century, and in the chapter on that period an illustration is given of this type. Certainly water-mills have been used from the very earliest times; man very quickly set about using some other energy than his own to grind corn: the hand-mill was hard work. The Egyptians used water-mills, and a very early type was like a small paddle steamer moored in midstream, the current of the river turning the paddles, which operated a shaft connected to the mill-stones inside the boat. This type can still be seen on some of the rivers in Southern Europe.

Now as to the principle on which a water-mill works. The first thing to do is to select a site on a river where the necessary head of water can be obtained, and by head is meant the fall of the river. A very placid, slowly moving stream, though it may give more continuous results, means more work than would be necessary if you made a mill next to the Niagara Falls, where the height of the falls is your head of water, and for this reason. The oldest type of wheel is that called the overshot, from the fact that the water is shot over the top of it and turns it in this way. To do this it is necessary to tap the river some distance away, and bring the water in a leat to the mill-pond, which acts as a store; from the pond it is led to the top of the wheel, through a sort of channel called the head-race. This is shown in our illustration, which is of the simplest form of overshot wheel, as a wooden trough with a sluice at one end, operated by a cog on a shaft turned by a handle inside the mill. So long as this sluice is down, the water goes to waste through the shoot at the side, but if the sluice is raised, the overflow is at once stopped, because a jet of water is discharged from the

bottom of the sluice over the top of the wheel. It will be noticed that this is constructed so as to form what are called buckets, which are full as the wheel goes down, but empty as it comes up ; thus the weight of the water plus the force of the jet keeps the wheel turning. The speed of the wheel can be regulated by the amount of water allowed to escape from under the sluice. The water falls away at the bottom into what is called the tail-race, and this joins up with the river at a lower level. Now it is evident that if full power is to be derived from the wheel, it must be kept clear of the water in the tail-race, or the resistance of this water to the turning movement of the wheel would mean loss of power. So this is why you want a good head of water, because it regulates the size of your wheel, and this latter determines the amount of leverage, or power, exerted on the axle of the wheel. This axle is continued as a shaft through the wall of the mill and so drives the mill-stones. This part of the work would be the same in a water-mill as a windmill, and the operation of grinding is described on page 186 in the chapter on the fifteenth century. The undershot wheel is operated in the same way as the early mills, which were said to be like paddle-steamers—the water is let out of a sluice so that it is discharged on to the bottom of the wheel. The old water-mill is worth studying, because it was the forerunner of the modern water turbine ; but that is another story.

Our forefathers did not at all believe in all work and no play, perhaps because they knew what happens ; so we find in the Middle Ages that men and women played many games that now belong to children only. It must be remembered that travelling was both slow and dangerous, and visiting, therefore, not to be lightly undertaken, as it is nowadays. Books were very few and far between, and not within the reach of many, and at home, during the evenings, various occupations and amusements served to pass the time.

The ladies would doubtless work with their needles,

FIG. 40.— Hoodman Blind.

12th-Century Game, p. 54. 14th-Century Game, p. 144.
15th-Century Game, p. 195.

and many exquisite pieces of embroidery were done at this period. The men might, perhaps, have their bows or other weapons to mend or sharpen, or they played at chess or tables, the latter being really the game of back-gammon.

Sometimes a pilgrim journeying to or from some shrine would seek shelter for the night, and would enliven the company with tales of his travels, or other stories that he had gathered by the way.

Strolling players too, minstrels and jugglers, moved from place to place, always sure of a welcome, and of their bed and board, if they had aught to show or do that would help to break the monotony of the hours when daylight had gone.

We read at a very early period of games of ball, and of skipping, and "Hoodman blind" seems also to have been a favourite. All these were played by grown-ups; "Hoodman blind," as will be seen in the illustration, No. 40, was the forerunner of "blind-man's buff."

One of the players is blinded by his capuchon, or hood,

being turned back to front, while his fellows, holding their hoods in their hands, try and hit him without being caught themselves. Sometimes, in old manuscripts, the capuchons are shown knotted, so as to give a sounder smack to the Hoodman, and it can be taken for granted that all the games were very much rougher than nowadays.

Dancing too was very popular, and we read a great deal of the "Carol," which would be more or less equivalent to our "Country-dances" of to-day.

Then there were games which were of use in teaching the art of warfare. Fighting, and the use of the lance, sword, and mace, must, like any other science, be taught and practised to attain any degree of perfection, and combats as a pastime became general in the Middle Ages, in order that young knights might learn thus, in friendly tests of skill and strength, to bear themselves well on the battlefield.

Various rules were laid down for these combats, which gradually became, as jousts and tournaments, occasions of great pomp and ceremony, with a fixed rule for each part of the programme.

Tourneys were combats between two parties of knights, and each side was equal in number. Before the fray, each

FIG. 41.—Combats.

knight had to vow solemnly that he entered the fight only as an exercise of arms, and not to satisfy any private quarrel. Despite these precautions the combat often became a fight to the death, and at one tournament in 1240, we read that sixty knights were killed, some being choked by the dust and others crushed to death by the horses in the mêlée.

In Sir Walter Scott's *Ivanhoe* is a very interesting account of a tournament at which Prince John was present.

In 1274 Edward I., with his knights, took part in a tournament at Chalôns, against the Comte de Chalôns and some Burgundian nobles. Here the fray became so heated that several of the combatants were killed.

The Popes tried from time to time to put an end to these tournaments, but without success.

The illustration, No. 41, shows two knights engaged in a friendly encounter. Their armour is that of the late thirteenth century. Notice the heavy and rather clumsy helmets, and the banded mail that they wear, covered with a surcoat, but with no steel plates on either arms or legs. These were not worn until later.

In the fifteenth-century chapter an illustration is given of a joust, page 193.

And now, having come to the end of the space allowed for the thirteenth century, but not at all to the end of the things which could be illustrated, we finish the chapter with a tailpiece which shows what the ornament of the Early English period was like. We have seen how in Norman times the decoration showed traces of the acanthus scroll of the Romans; in the thirteenth century the craftsmen carried on the same idea and perfected it. All their curves and lines are very beautiful and true, and the ruggedness of Norman times has gone. The details of this pattern, and variations of it, were used as capitals to the columns, for the carved corbels supporting the vaulting shafts, and in many other ways, and with the dog-tooth ornament inserted in the arch mouldings, and the diaper

pattern incised on the plain wall surfaces, almost made up the whole range of patterning used in the thirteenth century. Early English architecture is so beautifully proportioned in itself, the mouldings have such true outlines, and the quality of the workmanship is so excellent, that it did not seem to call for much ornamentation.

In the twelfth-century chapter we tried to explain how all ornament and pattern has a foundation of structural lines, rather like the bones in a figure on which the muscles are attached and built up. It may sound rather silly to talk of beauty of line ; a line is, well, just a line, and if it is only a straight line, that is true ; but let your lines be curved, and then the combinations of curves are endless, and you get beauty, or ugliness, as a result of your skill, or lack of it. So boys and girls who are interested should be encouraged to experiment, not copy ; inventing patterns is great fun. Find the idea, and the structural line on which a design is built up ; graft a variation on it, and see what happens.

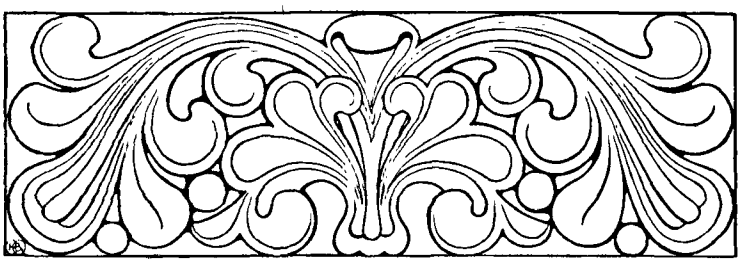

FIG. 42.—Early English Ornament.

12th Century Ornament, p. 55. 14th-Century Ornament, p. 145.
15th-Century Ornament, p. 201.

CHAPTER III.—The "Decorated" Period of Design from 1300 to 1399. 14th Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1300	Edward I. and *Philip IV.*		Start of Border Wars with Scotland, which last till 1550	Exeter Choir, 1291–1307
1305	. . . . .	. . . . .	Captivity of the Popes, 1305–78; and death of William Wallace, 1305	
1306		Robert Bruce crowned		
1307	Edward II., *m.* Isabella of France			Exeter Nave, 1308–50
1310		Piers Gaveston		Winchelsea Church, 1310
1311	. . . . .	. . . . .	Lords Ordainers	
1314	*Louis X.*		Battle of Bannockburn	
1315	. . . . .	. . . . .	Famine	
1316	*Philip V.*		Lancaster, and rise of Despensers	Wells Chapter House, 1319
1321	. . . . .	. . . . .	. . . . .	Beverley Nave, 1320–49 Ely Octagon, Choir, and Lady Chapel, B., 1321–49
1322	*Charles IV.* . .	. . . . .	Battle of Boroughbridge Execution of Thomas of Lancaster	
1325	. . . . .	. . . . .	Queen obtains French help	
1327	Edward III., *m.* Philippa of Hainault			
1328	*Philip VI.*			
1330	. . . . .	. . . . .	Flemings settle in Norwich and start English manufacture	Wells Choir
1333	. . . . .	. . . . .	Battle of Halidon Hill	
1334	. . . . .	. . . . .	. . . . .	Salisbury Spire, C.
1338			Start of Hundred Years War with France, 1338–1453	
1340	. . . . .	. . . . .	Sea fight off Sluys	
1341	. . . . .	. . . . .	. . . . .	Penshurst
1342	. . . . .	. . . . .	. . . . .	Queen's College, Oxford
1346	. . . . .	. . . . .	Battles of Crécy and Neville's Cross	Winchester Presbytery, 1345–66
1347	. . . . .	. . . . .	Capture of Calais	
1348			Black Death, 1348–49	
1349	. . . . .	. . . . .	Statute of Labourers	
1350	*John the Good*			Winchester Nave, B., 1371–1460, and west end of Westminster Abbey Nave, B., 1350–1420
1351		William Langland		
1356	. . . . .	. . . . .	Battle of Poitiers	Edington Choir, 1352–61
1360		Geoffrey Chaucer, 1340–1400		
1361	. . . . .	. . . . .	Peace of Bretigny	
1364	*Charles V.*			
1366		Froissart, 1337–1410		Gloucester North Transept, 1368–73
1367	. . . . .	. . . . .	Battle of Navarette	
1369			Renewal of French War	Black Prince's Chantry, Canterbury, 1370–9
1370		William of Wykeham	Storm of Limoges	
1371	. . . . .	. . . . .	. . . . .	Warwick Castle, 1371
1373		John Wyclif and the Lollards, 1324–84	English translation of Bible	
1374	. . . . .	. . . . .	Loss of Aquitaine	
1376		Black Prince dies	Good Parliament	
1377	Richard II., *m.* (1) Anne of Bohemia; (2) Isabella of France	Brunelleschi, 1377–1446		
1378	. . . . .	. . . . .	Captivity of Popes ended The Schism, 1378–1415	Canterbury Nave, 1379–1400, C.
1379		John of Gaunt		
1380	*Charles VI.*			York Choir, 1380–1400
1381	. . . . .	. . . . .	Wat Tyler's Rebellion	
1382	. . . . .	. . . . .	. . . . .	Winchester School
1386		Donatello, 1386–1466		Bodiam Castle
1387	. . . . .	. . . . .	. . . . .	New College, Oxford
1396			Truce with France	
1399	Henry IV., *m.* (1) Mary Bohun; (2) Joanna of Navarre.		Richard abdicates	Westminster Hall, 1397–9

12th-Century Chart, p. xiv. 13th-Century Chart, p. 56. 15th-Century Chart, p. 146.

FIG. 43.—A Knight of the time of Richard II.

CHAPTER III

FOURTEENTH CENTURY

THE fourteenth century opened with the fairest prospects. Edward I.'s long reign was drawing to a close, and his wise government had resulted in settled and peaceful conditions. Yet the fourteenth century was destined to be one of great misery, and to see large changes in the mode of English life. It was a case of the unexpected happening, because all the general tendencies of the thirteenth century were of such good omen. At the beginning, John had been forced to sign Magna Charta; Henry III. was finally brought to book by Simon de Montfort, and his Parliament carried on the same idea of freedom from oppression. The Church, which had become

rich and slothful, was subjected to the reforming influence of the Friars, who came in 1221. Edward I. almost united the whole island under one crown, and concerned himself rather with improving home conditions than waging war abroad. In fact, he then possessed only Gascony, and was not to be tempted into useless knight-errantry. The Statute of Winchester was passed, which compelled all men to help in keeping the peace. Edward's motto was "Pactum serva" (Keep troth), and well he did it. "The Hammer of the Scots" was perhaps a hard man, but a great king.

Such were the conditions when the fourteenth century opened; how was it that their promise was not fulfilled? Perhaps one explanation can be found in the fact that the Church had again become too prosperous and successful to carry on her proper work. The Statute of Mortmain was passed in 1279, to prevent still more land being left to the monasteries. In 1296 Edward and Philip quarrelled with Pope Boniface, with the result that in the end the French king compelled the Popes to live in France, and what is known as the Captivity of the Popes commenced in 1305 and lasted till 1378. This was distinctly bad, whichever way you look at it: to imprison the head of the Church if he was a good man, and again, if he was sufficiently bad to deserve it. The power of the Church was declining, and the monks becoming worldly. It is as bad for the community as the individual to lose Faith.

Again, the Statute of Quia Emptores, 1290, which allowed men to sell their lands, stands for more than commercial convenience. It was a breaking away from the good part of feudalism; that one rendered service. England was beginning to be like the Church, and think too much about money. We shall find this in the everyday things of life; they became rich, elaborate, costly, very often excessively so, and what we have called the Greek feeling of the thirteenth century disappears.

Edward II. was a fool, who disgusted his people by his frivolities, and enraged them by the choice of his favourite,

Gaveston, whom they in the end killed. The defeat at Bannockburn must have made the old "Hammer" turn in his grave; there was a famine in 1315, which added to the discontent; and civil war and anarchy, nearly as bad as that of Stephen's reign; and finally Edward was murdered at Berkeley Castle in 1327.

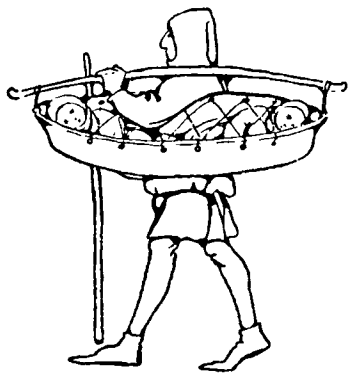

FIG. 44.—Carrying Babies.

Edward III. was the knight, and it is of his doings, and those of his son, the Black Prince, that we read in Froissart. But notwithstanding all the glamour of his pages, and even though Edward won back the inheritance of Henry II.'s wife, Eleanor of Aquitaine, it did not help matters at home, and it would have been better if he had contented himself with defending Gascony, and not laid claim to the throne of France. Even Froissart hints that King Pedro, to whose assistance the Black Prince went in Spain, was a miserable scoundrel. The Hundred Years War with France, and the Black Death at home, found a logical conclusion in Wat Tyler's rebellion towards the close of the century.

Froissart gives us enlightening examples of the behaviour of the Free Companies of Mercenaries, whose services could be hired to fight anybody, and who employed their spare time in the gentle arts of blackmail and robbery. The desolation wrought in France, at this splendid period of Gothic architecture there, must have been appalling, and one is afraid we played the Hun then.

Richard II.'s reign closed the century, and, starting as a boy, he never had any chance. What with uncles and barons, peasants and revolt, the turmoil continued, and he was in the end deposed and murdered.

We must now try and see how this was reflected in the everyday things of the time, and, as was the case in the

thirteenth century, will commence by a consideration of the costume of the people.

We have seen how beautiful was the simplicity of dress in the thirteenth century, how useful was each garment, and yet how graceful was the whole in its severity of line and fold. In the fourteenth century this simplicity and grace gave place to greater richness in detail and extravagance in the whole effect, until in the fifteenth century many of the garments became quite grotesque, neither allowing any freedom of movement to their wearers nor possessing any grace of their own.

Our first figure in Illustration No. 45, that of a young man, shows how the form of the tunic, or cotte, was changing. This cotte has now become shorter and less flowing; indeed it rather resembles a coat, for it is buttoned all down the front, and fits the figure tightly. In this form it was called the "cotte hardie," and was often worn, especially on horseback, without any surcoat or over-garment. The sleeves were buttoned from elbow to wrist.

Notice, too, now that there is no longer any need to confine the folds of the tunic into the waist, how that the belt has been slipped down until it is low on the hips. These belts were richly jewelled, and carried a long dagger, often of exquisite workmanship.

The chaperon was still worn; in the case of this young man it is hanging down behind, and the cape which is round his shoulders is ornamented by being cut up at the hem into long strips.

His hat is of dark felt, and fastened in the front of the crown is a beautiful jewelled brooch.

His shoes are more pointed than those of thirteenth-century men, and all the colours in his clothing are more gay.

The cotte of a lady of this period retains much of its old shape, except that the skirt is rather fuller, and the bodice more closely fitting. This lady's belt, like that of the man, now rests round her hips and not her waist.

FIG. 45.—Costume of the "Decorated" Period. XIVth Century.

XIIth Century Costume, opposite p. 4. XIIIth Century Costume (Civil), opposite p. 60. XIIIth Century Costume (Religious), see p. 62. XVth Century Costume, opposite p. 150.

To face p. 106.]

FIG. 46.—Bird-cage Seller.

The bliaut has now quite given place to the surcoat. She wears a surcoat, which is still really not unlike a bliaut, although it is lower in the neck and larger round the arm-holes, and generally looser.

At this time furs were worn separately over the surcoat, and it was not until the fifteenth century that they became part of the garment itself.

Notice too, her hair, which is very elaborately dressed, and is worn in jewelled plaits turned up on either side of the face. Her head is encircled by a jewelled band, so rich as almost to have the effect of a small crown. Some women wore their hair in golden nets which quite covered the head ; and again some, more especially if elderly or in mourning, still wore the coiffe and wimple of linen round the face and neck.

Women's shoes bore very little difference from those of men.

The second lady wears a pelisse, with a large, straight collar of fur, very like a fashion in vogue at the moment. This pelisse is fastened down the front with little buttons, and hangs in long, full folds, and, as can be quite clearly seen, it is an outdoor garment, cut full to go easily over the cotte and surcoat. The sleeves are curious, hanging in the same way as those of the scholar in the thirteenth century.

Her hair is somewhat differently dressed, and has a long curl, but she wears the same type of jewelled circlet as her friend.

You will perhaps hardly realize that the curious erection on the head of the old gentleman is a capuchon. This was still used in its original shape for travelling, and in stormy weather, but in towns and amongst fashion-

able folk it had been so turned and twisted as to be scarcely recognizable.

This man has drawn on to his head the opening originally intended for his face, and then has twisted all the rest of the hood round like a turban, the scalloped end of the cape sticking out at the top like a cockscomb.

He wears a surcoat. Notice that it is cut rather differently to the one in the thirteenth century, and is a good deal fuller in the skirt, also that the sleeves are longer and more pointed, and that it fastens right up to the throat. This surcoat is made in some richly brocaded material, and is lined with fur.

A curious custom at this period was that of wearing one sleeve of the cotte hanging far over the hand, while the other was of normal length. This man has one such sleeve, as you will see in the picture.

Here, in the last man of this illustration, we can see how the general character of the armour is changing and developing.

The coat of mail, or hauberk, had been found of insufficient protection when fighting, and efforts were made to render it more effective by means of plates of steel on the arms and legs and feet. The hands also were now encased in steel gauntlets.

Look also at this knight's helmet; it is much less cumbersome than those of the thirteenth century, and has a movable vizor.

His surcoat is emblazoned, and reflects the general tendency to ornamentation, in that it is scalloped at the hem.

The little page next to him carries his "tourney" helmet, or as it was generally called, "the heaume." This must have been very heavy, and not suitable for ordinary wear, so was only used at tournaments or on great occasions. It was a gorgeous affair, with its "panache" or crest of coloured feathers, and a long tail of cloth hanging down behind, which floated out as the knight rode down the lists.

Pages at this time wore their master's coat of arms embroidered on the sleeves and front of their tunics. These pages were the sons of well-to-do parents, and were, when quite young, sent to live in the house of some noble, who, in return for their services to him as page, had them educated with his own sons by the household priest.

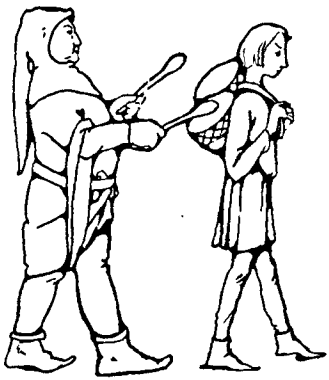

FIG. 47.—Drummers.

One noticeable feature in the armour of this century was the advent of chain mail.

Until now banded mail was most commonly worn—that is to say, mail composed of rings of steel sewn on to stout linen or velvet, these rings being held in place by pipings of the material being drawn up in between. (A fuller explanation of this mail is found in the account of thirteenth-century armour, page 63.)

The chain mail was made of rings of steel interwoven one with the other, without any groundwork of velvet or linen. It was, of course, much lighter and more flexible than banded mail, but was nearly always worn over a gambeson.

The gambeson was a quilted garment, a kind of thick tunic well padded with wool, and it was worn solely as an extra protection under the armour, the woollen padding making it very impervious to thrusts or arrows.

Chain mail is generally supposed to have been brought to England by the Crusaders from the East, where it had been in use for a very long time.

Chaucer, in his "Tale of Sir Thopas," gives us an interesting description of a young knight and his armour:

"And next his sherte an akétoun, [quilted linen tunic or gambeson]
And over that an haubergeoun [breast plate]
For percygne of his herte;
And over that a fyn hawberk,
Was al y-wrought of Jewés werk,

Ful strong it was of plate;
And over that his cote-armour [surcoat],
As whit as is a lilye flour,
In which he wol debate.

His sheeld was al of gold so reed,
And ther-inne was a borés [boar's] heed,
A charbocle [carbuncle] bisyde;
And there he swoor, on ale and breed,
How that the geaunt [giant] shal be deed,
'Bitydé what bityde!'

His jambeaux [jambarts or leg pieces] were of quyrboilly [cuir bouilli]
His swerdés shethe of yvory,
His helm of laton [brass] bright;
His sadel was of rewel boon [smooth bone];
His brydel as the sonné shoon,
Or as the mooné light.

His spere it was of fyn ciprees,
That bodeth werre [war], and no-thyng pees [peace],
The heed ful sharpe y-grounde;
His steedé was al dappull-gray,
It gooth an ambil in the way
Ful softély and rounde."

And again, in "The Miller's Tale," we read:

"With Powlés wyndow corven on his shoos,
In hoes rede he wenté fetisly [neatly]."

And this "Powlés wyndow" had, we are told, reference to the openwork tracery in fashionable shoes of the time, which was like that of the great rose window at Old St. Paul's.

Having seen what the people looked like, we will follow the same order as in the thirteenth-century chapter, and study the everyday things they used.

Illustration No. 48 is of a fourteenth-century ship, and here we can note several interesting developments. The hull is rather bluffer, and more tub-like, than that of the thirteenth century, and the fine lines of the older Viking

boats are being lost. The body is raised up at stern and stem, and on the parts so raised beams are laid across, which form the floors to the castles, the sides being strengthened by cleats fastened on under the floor beams. Around the castles a sort of palisaded fence is built up as a protection, and these are more ship-like, and less castle-like, than those of the thirteenth century. The fronts of the castles towards the deck are closed in, with the result that now comfortable cabins are formed for the sailor-men. Ladders from inside the cabins lead to the decks over the same. There is a big hawse-hole for the anchor cable, and the forestay is brought through this and fastened to the stem of the boat. The bowsprit has its bowline comb as in the century before, and rudders are now used instead of steering-oars.

The rigging of the ship remains much the same, with one mast and square sail ; there were two-masted ships in the Mediterranean from very early times, but they were lateeners with leg-of-mutton sails, and their influence was not felt on our ship designs until the fifteenth century. When we come to that period we shall have some wonderful developments to talk about.

It must have been in ships like this illustration that our men were carried to the French Wars.

There is an interesting account of the battle of Sluys given by Froissart. He says : "He (King Edward III.) and his army sailed from the Thames, the day before the eve of St. John the Baptist, 1340, and made straight for Sluys. On his way he fell in with the French navy, of which we have been speaking, and though the numbers were four to one against him, resolved to give them battle. The French were equally desirous to engage, and as soon as they were within sight of the English, they filled the *Christopher*, the large ship which they had captured but a short time before, with trumpets and other warlike instruments, ordering her to begin the attack. The battle was fierce, murderous, and horrible. In the end the English

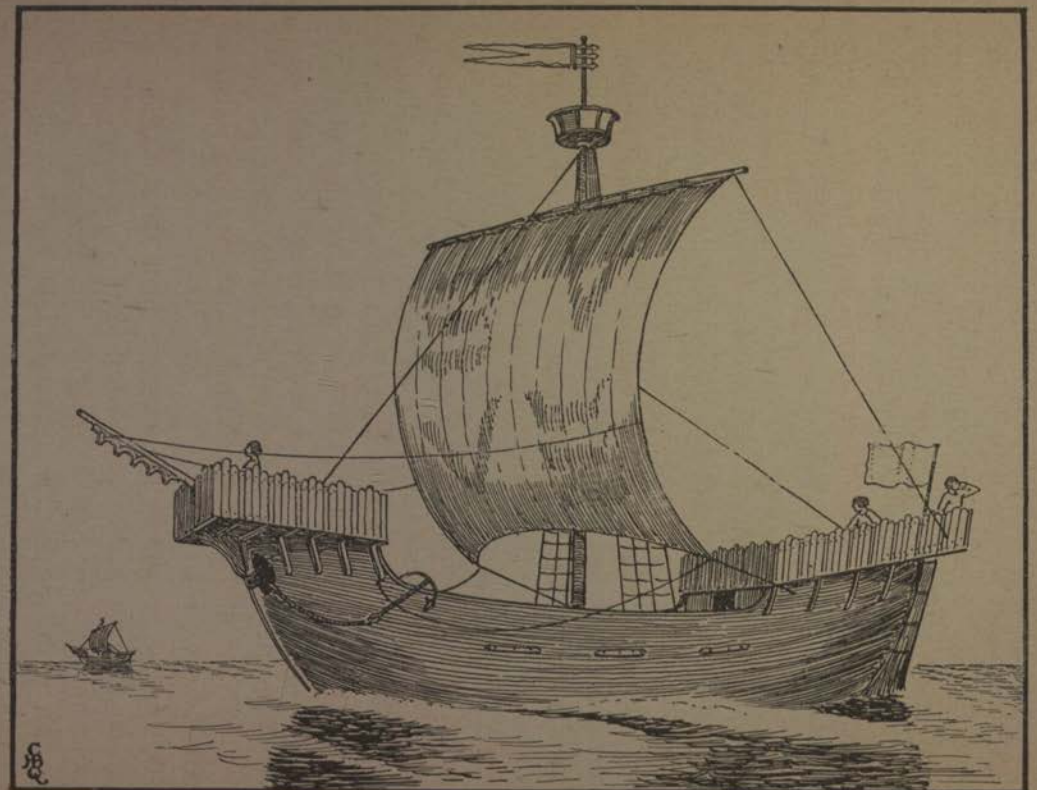

FIG. 48.—A 14th-Century Ship.

12th-Century Ship, p. 7. 13th-Century Ship, p. 64. 15th-Century Ship, p. 155.

came off victorious, the *Christopher* was recaptured by them, and all in her taken or killed."

Writing of fights by sea reminds us of battles on land, and for the latter the castle was still necessary. Even though the Black Prince gained most of his victories by a superiority in manœuvring, one does not gather from Froissart that it amounted to much more than an attempt to gain the most favourable position for giving battle, and this consisted of the *coup de main*, or fierce hand-to-hand fight. This settled, the victors and vanquished felt the necessity of a fortified place where they could rest and recuperate, and so be ready to fight another day.

Gunpowder had not yet gained its ascendancy over the stone wall.

So the next illustration, No. 50, is of a fourteenth-century castle, and has been made from Bodiam, in Sussex. All boys and girls who go for summer holidays to the south coast should, if they have not already done so, go to see this wonderful ruin. Licence to build the castle was granted to Sir Edward Dalyngrage in 1386, so the building dates from the end of the fourteenth century. The builder of Bodiam fought at Crécy and Poitiers, and the castle was probably built out of his share of the spoils. The victors in those days held the vanquished to ransom, and very considerable sums had to be paid by the captives before they were allowed to go home. Froissart tells us all about this.

Now for a consideration of the plan and sketch. Bodiam stands four-square in the centre of a moat fed by a stream, and is very French in character, and may have owed some of its inspiration to castles seen by its builder when on active service. This is a detail to be remembered; the Crusades and the French Wars did a great deal to help on the more peaceful arts, because Englishmen, going abroad to fight, saw all sorts of different things abroad, and coming home remembered them in times of peace and had them made. Unfortunately, the destruction wrought in

France at this period was very terrible, and Froissart again tells us of the doings of the Free Companies, who must have been abominable scoundrels.

This fourteenth-century castle was entered by a timbered causeway across the moat, 1 on plan, defended by fortified bridge-heads at the moat side and before the barbican, at 2, and sections of the causeway may have been made to act like a drawbridge, as an additional precaution. Of course the causeway has long since disappeared; it should be noticed how, just as in the twelfth and thirteenth centuries, the main approach was contrived so that at the point of entry there was a sharp turn to the right, which prevented any sudden rush of men forcing their entrance through sheer weight. Also that the besiegers on the causeway were under fire from the castle walls.

The barbican at 4 had a drawbridge at 3, which, with the portcullis, was worked from a room over the gateway; and there would have been strong oak doors in addition. The turrets at the side of the barbican, in addition to being battlemented, are provided with the corbelling forward which is called machicolation, and of which we saw the commencement in the thirteenth-century castle. Here at Bodiam it has been developed in a very beautiful way, and the garrison were able to pour down boiling liquids on to the heads of the besiegers through holes in the floor without exposing themselves. It is also quite obvious that from the battlemented top of the barbican and its loopholed walls the garrison were in a position to keep up a very galling fire on the causeway and its approaches.

There was another drawbridge at 5, before the gate-house proper at 6, and this was defended in much the same way as the barbican, but here there were three portcullises, and cunning staircases contrived with very narrow and easily defended doors, so that if the first compartment of the main entrance was lost, the besieged could retreat upstairs and pour down liquids, and shoot at the besiegers through holes in the vault called meurtriers. It was also

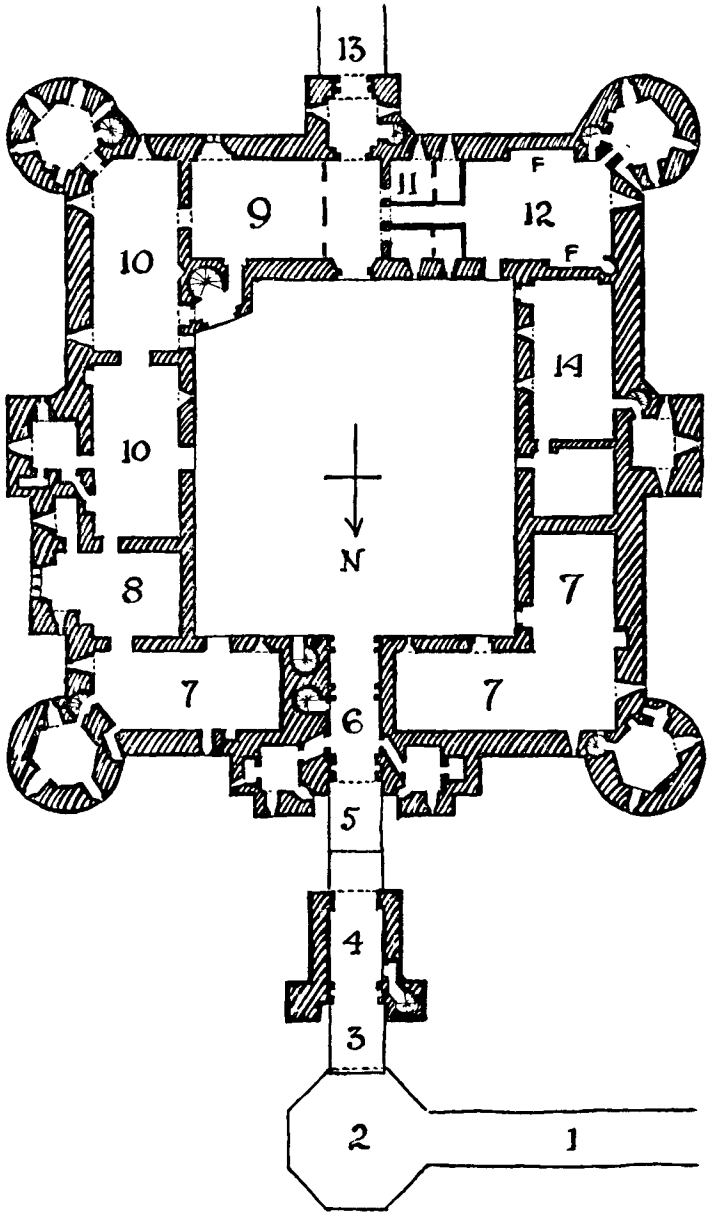

FIG. 49.—Plan of Castle.

arranged that even if the inner courtyard was forced, the besiegers could be shot at from all parts, and find themselves, as in the case of the thirteenth-century castle, not wholly masters of the situation. The outer walls are on all sides flanked by towers, so that the defenders could fire along the face of the wall at scaling parties.

The barracks for the garrison were at 7, and the chapel with small room for the priest at 8. The house part of the castle was on the side immediately opposite the entrance. The hall, which remains the principal apartment of castle, as manor-house, was at 9, with the lord's private rooms at 10. Butteries and pantries were at 11, and the kitchen at 12, and there appears to have been an entrance, probably for the lord's use, at 13, approached by another causeway across the moat. At 14 was what may have been a kitchen and dining-hall for the garrison.

One point should be noted, and that is how closely the plan of the castle resembles the house of the period. We find the entrance to the hall immediately opposite the gate-house, and leading into the screens, and the relation of the buttery, pantry, and kitchen on one side, and the lord's rooms and solar on the other, is much the same as in the thirteenth-century house described on page 76 and the fourteenth-century one in this chapter. What Sir Edward did was to take the English plan and put high walls and flanking towers all round, and so keep the arrangement of rooms that he was used to in a much more strongly fortified building. The rooms on the first floor are reached by the circular staircases in the towers.

Mr. Harold Sands is a recognized authority on Bodiam, and his paper published in the *Sussex Archæological Collections*, vol. xlvi., should be consulted for fuller details.

What we must do if we go to Bodiam, is not to think of it as a pretty ruin, or to spend most of our time admiring the water-lilies, or the little moor-hens pattering about. The castle was built by a very tough old fighting man for the definite purpose of withstanding siege, and

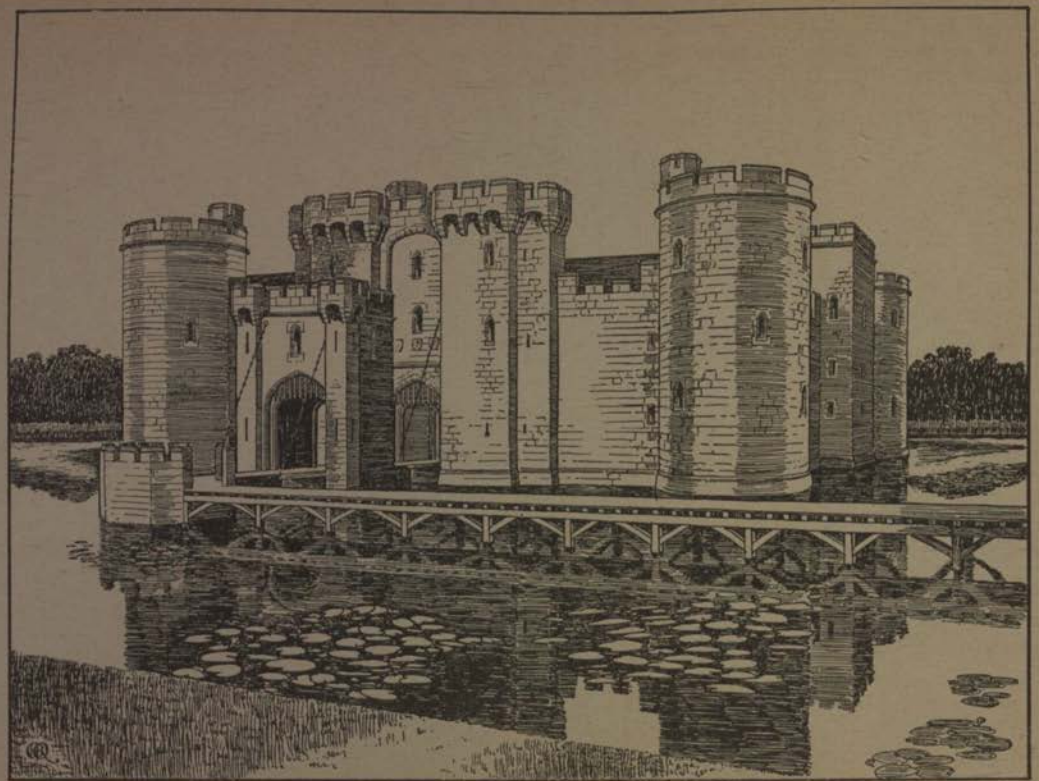

FIG. 50.—A Castle of the time of Richard II.

12th Century Castle, p. 13. A Siege, p. 85. 13th-Century Castle, p. 69.

is most admirably adapted for this. So though the water-lilies are pretty, and the moor-hens have little red feet, boys and girls must forget them, and think of the castle as it was at the end of the fourteenth century, all brand-new and sparkling white, repeople it with lords and ladies and men-at-arms, and let it be the frame to a picture of the period. And the very best way to catch the glamour of the time is to read Froissart's *Chronicles*, which even in these hard times can be bought in the "Everyman" Edition for 1s. 6d. Froissart was in attendance in 1366 on the Black Prince, and so long as his book lasts it is quite silly for modern people to try and write about that soldier's good and bad doings in France. Whenever it is possible, read the books written by people who lived at the time. Jocelin of Brakelond, William of Malmesbury, Froissart, Chaucer, and all the others down to Pepys and Evelyn and the later people still, give one such interesting side-lights on history and make it live.

So we will leave castles and warfare and get back to our task of everyday things. Illustration No. 52 is of a fourteenth-century house built about 1341, and we can see at once that it is a considerable improvement on that of the thirteenth century shown on page 78. In making a comparison between the two, it should be pointed out, that while the kitchen of the thirteenth-century house is on the right-hand side of the picture, here in the fourteenth-century house it is on the extreme left, behind the tree. Next to the kitchen on the ground floor come the buttery and pantry, then there is the arched doorway leading into the space screened off the end of the hall. The three long windows to the right hand of the entrance light the hall, and then the building on the extreme right has the cellar on the ground floor, under the solar on the first floor. Now for the differences which the century has made in house-building. The hall is no longer on the first floor, as it was in the thirteenth century, but has come down on to the ground floor; it is altogether a much more habitable

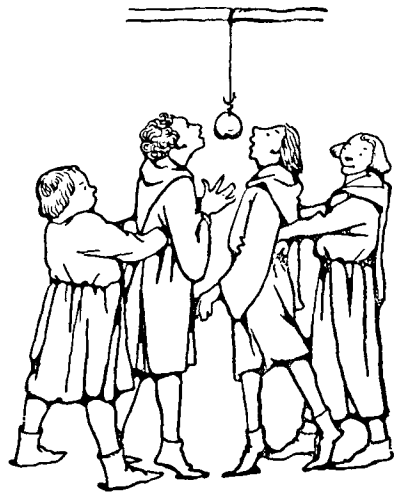

FIG. 51.—Bob Apple.

place; the windows come right down so that you can look out into the courtyard, and inside it must have been brighter and much more cheerful—less like a prison than it used to be. The hall, in its new arrangement, is more than ever the most important room in the house, and the centre of all the life of the place. The solar, or withdrawing-room, still remains on the first floor, over the cellar, just as it was in the century before, and here the lord retired when he wanted to be by himself, see his friends quietly, or go to bed. The wardrobe remained here, where the clothes were made and kept, and there were washing and lavatory arrangements for the private use of the family.

It should be noticed how the hall and solar both have separate roofs of their own, and look as if they had been placed side by side after being built, instead of being joined up under one as they were in the next century. The same sort of idea was general in Henry III.'s instructions to the keepers of his houses, when he ordered them to build a hall, a kitchen, or a chamber rather than a complete house. The hall in our illustration goes right up to the roof, and so has the effect of cutting off all communication between the solar and the rooms on the first floor of the other side of the house. The kitchen and offices have been improved by the addition of a buttery and pantry between the hall and kitchen, and the plan of this part of the house can be taken as being much the same as that of the castle on page 115, only it is the other way round. There is a staircase in the entrance porch, leading to a room over, and on to the minstrels' gallery, over the screens, looking down into

the hall, and these stairs led up to the battlements over the porch, and terminated in an octagonal turret with a fighting top shown in the drawing.

Another addition in this century was a room provided on the first floor over the pantry and buttery, which corresponded to the solar on the other side. In the sketch it is shown as having the same sort of window, and it is probable that this room was used rather as a spare bedroom would be nowadays, to house an important guest. In the fifteenth century we shall see how all these arrangements remained, with still further improvements.

A small boy, to whom this drawing was shown, said: "That is a funny house; it is just like a church"; and this is quite true, and he might have added that all the buildings were more or less alike in detail, but varied in plan to suit the purpose for which they were intended, and this was so because there was only one style of architecture The windows to this house show why we now call it "Decorated": they began to be filled with patterned tracery which has a richer effect than the plain narrow windows of the thirteenth century, or "Early English" period.

So far as the surroundings of the house are concerned, there would have been an entrance courtyard in front, surrounded by stables, barracks, and so on, and having a gatehouse on the side opposite the entrance porch of the house. At the back would be a kitchen court, with additional offices like bakery and brewhouse, and the whole would be surrounded by a wall, or moat, depending on the character of the country — still, notwithstanding these measures of defence, it is evident that progress is being made, and the people's idea of comfort was advancing as conditions became more settled.

The figures in the foreground show what a hunting party of the period looked like. Hunting was to remain for a long time as the amusement of the lord, when he was not engaged in statecraft or fighting.

FIG. 52.—A House of the time of Edward III.

13th-Century House, p. 78. 15th-Century House, p. 159.

The next illustration, No. 53, is of the interior of the hall in a fourteenth-century house, and shows the dais end. This was raised one step, and here was placed the high table, the seat to which often had a high back, decorated with carved and moulded tracery, and standing against a piece of tapestry on the wall. The other tables were placed at the sides of the hall. At the left-hand side of the dais is shown the door to a circular staircase leading up to the solar on the first floor, and the little windows over the high table look out into the hall from the solar, perhaps so that the lord could pop his head out if the retainers made too much noise after he had gone to bed. The cellar, under the solar, comes at the back of the wall behind the high table. The fireplace to the hall was often in the middle of the floor, and the smoke had to find its way up and out of a louvre in the roof above. It is not at all well drawn in the illustration, and the truth must be admitted that fires are one of our many weak points. There was a slightly raised hearth, on which the iron fire-dogs stood, and logs were stacked up against these—one advantage must have been that you could make a complete circle round the fire, and another that no heat was lost. So think of the retainers, sitting all around on a winter's night, cracking nuts and jokes, and telling hunting tales or old romances. The hall windows, coming nearly down to the ground, show that sunlight and air were beginning to be thought about.

The roof is an interesting development on that shown to the thirteenth-century solar—there are still tie-beams going across the hall, and the shape of the roof over has not been very much altered, but between the rafters of the roof and the king-posts standing on the tie-beams have been filled in very beautiful arched and cusped braces, of very much the same sort of pattern as you find in the windows of the period. At the close of the century, 1394, in Richard II.'s reign, the wonderful open-timbered roof over Westminster Hall was constructed, with a span of about 68 feet; this still exists, and is considered the finest example of a Gothic

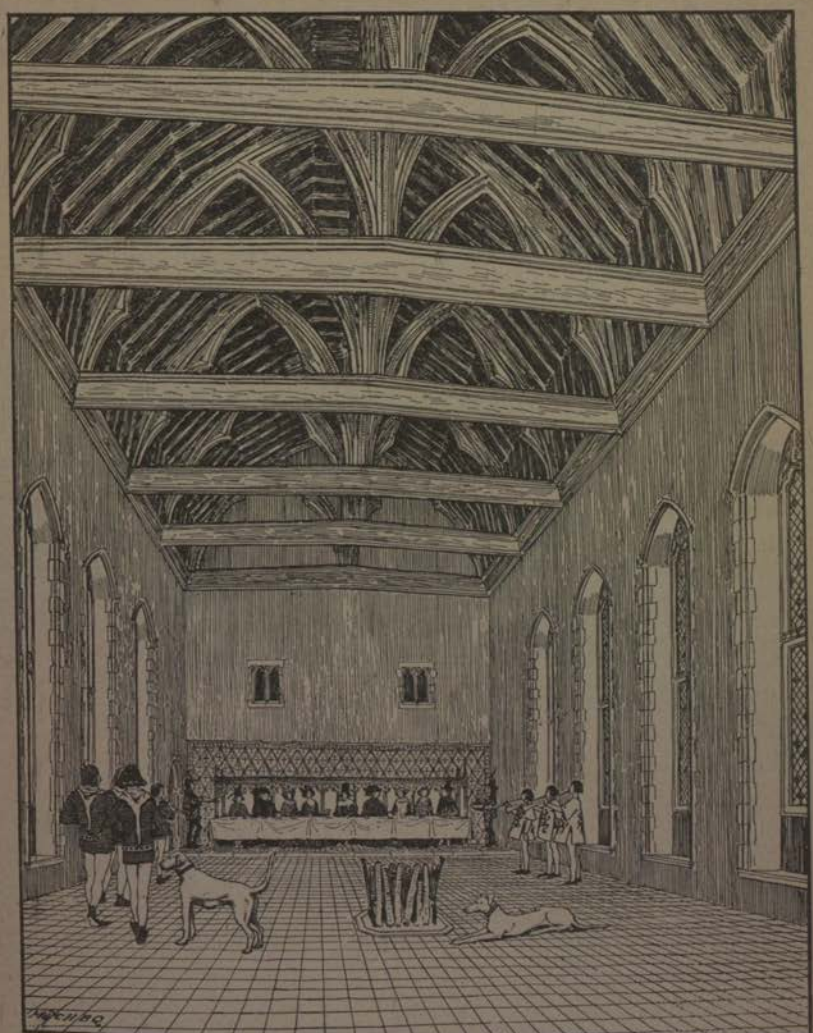

FIG. 53.—A 14th-Century Hall.

12th-Century Hall, p. 17. 13th-Century Hall, p. 74. 15th-Century Hall, p. 169.

timbered roof there is, but at Westminster the middles of the tie-beams have been cut out, and the result, known as the "hammer-beam," became general in the fifteenth century.

Our illustration shows a banquet being given at the high table, the details of which have been drawn from a brass at King's Lynn, which commemorates a "Peacock Feast" given to Edward III. The retainers at the left hand bring the dishes, and hand them to the squires at the sides of the table, and it was part of their duties to be able to carve properly and serve their lord and lady. The trumpeters tuned up as the various dishes appeared.

At this time it was the custom for boys of good birth to be sent to, and brought up in, the house of some nobleman, where, in return for their education, they became pages and afterwards squires to their lord, attending him where he went. This was considered part of their knightly education, and we read that king's sons were taught to carve before their father when at table.

The following is an extract from Hugh Russell's *Boke of Nurture*, telling a page of his various duties, and how to perform them. He says: "Put the salt on the right hand of your lord; on its left a trencher or two. On their left a knife, then white rolls, and beside, a spoon folded in a napkin. Cover all up. At the other end set a salt and two trenchers; cut your loaves equal, take a towel $2\frac{1}{2}$ yards long by its ends, fold up a handful from each end, and in the middle of the folds lay eight loaves or buns, bottom to bottom; put a wrapper on the top, twist the ends of the towel together, smooth your wrapper, and open the end of it before your lord."

The boys are also told to serve their lord on bended knee, to bow when answering him, and not to sit until told to do so.

Grace was said before and after meals, and before a feast, heralded by a trumpet, servants, or pages, entered with basins, ewers, and napkins, and the guests washed their hands.

The host and chief guests dined at the "high table," which was generally raised on a dais, while other tables, placed down the sides of the hall, accommodated those of lesser importance. Every one dined in the hall, and in our illustration there should, in reality, be side-tables, as well as the "high table," where the retainers also could dine.

Tables were covered with a cloth, and the platters were wooden or pewter, and in great houses of gold or silver.

Until the middle of the fourteenth century only knives and spoons appear to have been in use, and there were not many of those. Most people still ate with their fingers, and every one threw the bones and scraps that they could not eat on to the rushes strewn on the floor, where the dogs scrambled and fought over the titbits.

But dainty feeding was considered an accomplishment, as we can see by Chaucer's description of a Prioresse :

"At meté wel y-taught was she with-alle,
She leet no morsel from hir lippés falle,
Ne wette hir fyngrés in hir saucé depe.
Wel koude she carie a morsel and wel kepe,
Thát no drope ne fille upon hire breste;
In curteisie was set ful muchel hir leste.
Hire over-lippé wyped she so clene,
That in hir coppe ther was no ferthyng sene
Of grecé, whan she dronken hadde hir draughte."

But the Prioresse must have been the exception, or Chaucer would not have thought the fact that she did not dip her fingers deep in the sauce, worthy of mention.

It was in curious contrast, the pomp and ceremony attending these feasts, the beautiful plate on the tables, the wonderful tapestry on the walls, and the rushes on the floor, made foul by the débris thrown down by the feasters and scrambled and fought for by the dogs of the house.

Although spoons and knives were used, we hear very little of forks, except that in Edward II.'s reign we are told that Piers Gaveston had, amongst other treasures, some silver forks, "for eating pears," and also we learn that John,

Duke of Brittany, used a fork of silver with which to pick up "soppys."

Men when hunting and riding carried knives stuck through their wallets, and these they often used when at meals. A picture of one of these wallets can be seen on page 197. Both knives and spoons, like nearly everything else in this period, were generally of beautiful design and workmanship.

One platter was laid to every two persons, and a knight and his partner ate off the same plate and used one drinking vessel between them, and indeed, in poorer houses, one cup did service for the entire family. Drinking vessels were very seldom of glass, but were generally fashioned in metal, horn, or wood.

But to revert to our table as laid for a feast.

The chief ornament was the great salt-cellar. This was large, of most costly material and beautifully fashioned, and was placed in front of the chief personage, who alone used it, smaller ones being placed in front of the other guests.

There also, borne to the table and placed thereon with much ceremony, was the "nef," a jewelled model of a ship, which contained spices to add flavour to the various dishes. Our forbears were fond of their food very much flavoured and spiced.

There was also placed on the table the "wassail" bowl, in which to drink toasts. This was called the "mazer," because "mazer" is the old term for maple, and it was of this wood that the bowl was fashioned. These "mazer" bowls usually had covers, and were ornamented with precious metals.

Dinner was served between nine and ten in the morning, and the next meal was supper, at five o'clock. There is an old French tag on the same. It runs thus :

"Lever à cinq, diner à neuf,
Souper à cinq, coucher à neuf,
Fait vivre d'ans nonante et neuf."

The supper-table was lighted with torches or candles made of wax. Minstrels were always in attendance, and reading aloud was a favourite form of entertainment. In noblemen's houses there was always a fool or jester, and during the meal-time he would enliven the company with his jests and capers, or again the minstrels would recite histories of noble deeds and amusing anecdotes, or they would play on various musical instruments, the chief performer usually employing the bagpipe.

FIG. 54.—Wayfarer.

It seems extraordinary to think, after all this display of beautiful plate and ornament, and after the feasting and ceremony, the candles shining on the brocades and jewels of the guests, that when night came and the tables were taken down, the hall would be filled with a motley collection of retainers, both men and women, sleeping huddled together anyhow among the rushes on the floor round the great fire in the middle.

Chaucer, in his "Tale of Sir Thopas," tells of a knight taking food before setting out on adventure. He speaks of the minstrels and jesters, and of the mazer or loving-cup, in the following passage :

"'Do come,' he seyde, 'my mynstrales,
And geestours for to tellen tales,
Anon in myn armýnge;
Of rómances that been roiales [royal],
Of Popés and of Cardinales,
And eek [also] of love-likýnge.'

They fette hym first, the sweeté wyn [wine]
And mede eek in a mazelyn,
And roial spicerye;
And gyngébreed that was ful fyn,
And lycorys, and eek comyn [cummin],
With sugre that is so trye [choice]."

KITCHENS

After so much talk about food, it is only right that our next illustration, No. 55, should be of a kitchen, such as was built in connection with a king's palace, a noble's house, or a monastery, and its large size of 36 feet across the widest part was in no way out of the ordinary at this period. We have seen how, in those early times, the house was often more like a series of buildings placed side by side than a block all under one roof. The kitchen had often been built, for precaution against fire, as a separate building, connected with the hall by a covered way, and even when it had become more joined up with the main building, was often only of one story in height, with what is called a lantern over, from which the steam and smell of cooking could readily escape. The passage then, shown in the middle of the picture, would lead into the hall, by way of the screens, having the buttery on one side, where the wine was kept under the charge of the butler (from *boutelle*, a bottle), and the pantry on the other, where the bread, salt, cups, platters, and so on were kept.

So far as the kitchen itself is concerned, we must imagine a much busier scene than any preparations we have known in our own house. In *Uncle Tom's Cabin* there is an amusing description of the interior of a kitchen in the Southern States, presided over by a cheerful old negress who evolved wonderful dinners out of chaos ; meanwhile, all the rest of the establishment came in and assisted, contributing to the clatter. Periodically there was a general clear-up. The mediæval kitchen must have been rather like this, only without the clearing-up. The impression left in one's mind is, that the hall formed the centre of the village life, and if you belonged to the land, you took your part quite naturally in what was going on at the hall ; so one must think of a good deal of noise and confusion and running about ; a deal of dirt, one is afraid, but much cheerfulness.

The kitchen was provided with two, or more, open fireplaces, as shown, the one on the left hand being used for

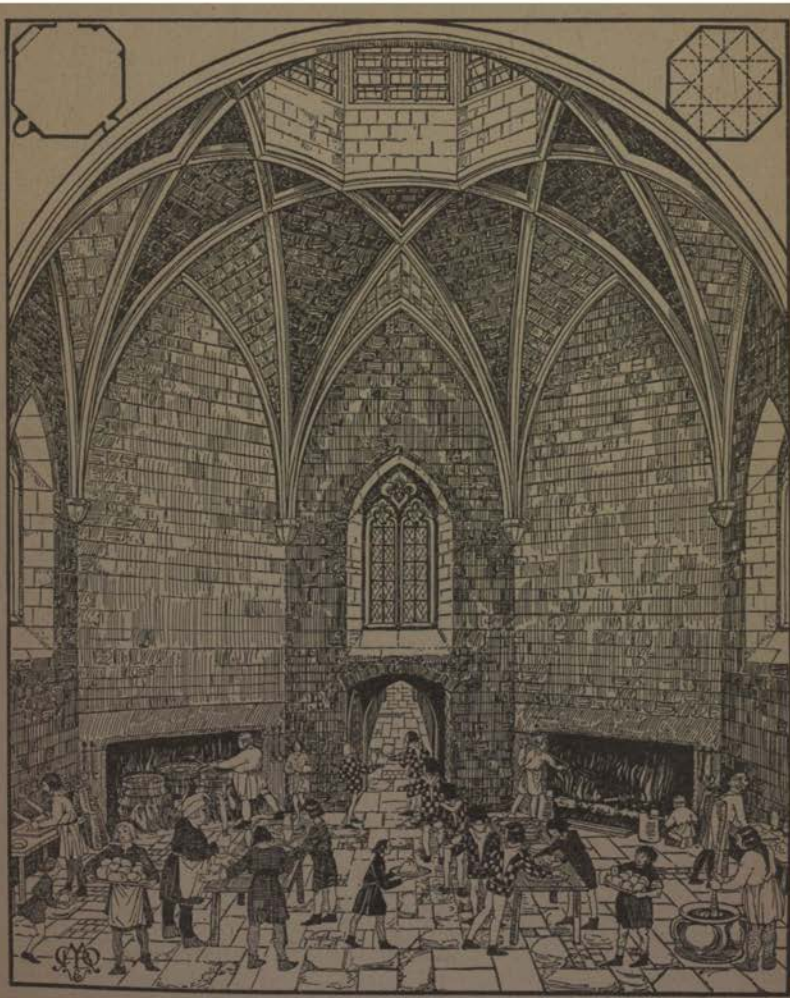

FIG. 55.—A Kitchen in the time of Edward III.

Barrel Vault, p. 17. 12th-Century Vault, p. 40. 13th-Century Vault, p. 89.
14th-Century Vault, p. 133. 15th-Century Vault, pp. 176, 179.

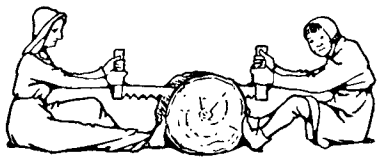

FIG. 56.—Sawing Wood.

making stews, broths, or boiling meat. It must be remembered that in the fourteenth century there were not any swedes, or roots, for feeding cattle in the winter, so the beasts were largely killed off and salted down, and this meat, of course, had to be boiled. This was one of the reasons for game preserving; it gave the lord a chance to get some fresh meat in the winter. Joints and poultry were roasted before an open fire on a spit resting in two grooved stumps, and turned by a boy. Food prepared in this way was often served on the spit. On the other side of the kitchen, as shown by the plan at the top left-hand side of the picture, were ovens where the baking was done. There were no kitchen ranges in the fourteenth century which cooked the food and heated the bath water. The oven played a great part in the cooking, and, generally of a large oval in shape, was built in the thickness of the wall with an arched roof over it. For use a bundle of faggots was placed inside and lighted, and an iron door closed in front. When the faggots had burnt out, and made the air in the oven and all the brickwork round it very hot, the door was opened, and the ashes raked to one side; then in went the bread and cakes, the pies and pasties, the door was closed, and when the oven cooled down the cooking was done. Very primitive ovens may have been used in connection with the open fires where logs were burnt and the ashes allowed to accumulate. To this day in the West Country some of the older people do their cooking in this way; the ashes in the open wood-fire are cleared away, and the joint or pie put on the hearth, and covered with a rough iron cover, and this again is covered with the hot ashes. Old country people, used to it, prefer their food cooked in this way, and as these customs have been handed down for generations, it may

well be one of the ways which the fourteenth-century cooks used.

In Wright's *Homes of Other Days* the following list of mediæval kitchen utensils is given: "A brandreth, or iron tripod, for supporting the caldron over the fire; a caldron, a dressing-board and dressing-knife, a brass pot, a posnet, or saucepan, a frying-pan, a gridiron, a spit, a gobard, a mier for making bread-crumbs, a flesh-hook, a scummer, a ladle, a pot-stick, a slice for turning meat in the frying-pan, a pot-hook, a mortar and pestle, a pepper-quern, a platter, a saucer for making sauce."

In Turner's *Domestic Architecture* is given the contents of the larder at Fynchate, in the year 1311: "the carcases of twenty oxen, and fifteen pigs, of herrings eight thousand, of dograves (a sea fish) seven score, twenty pounds of almonds, thirty of rice, six barrels of lard, enough oatmeal to last till Easter, two quarters of salt."

Chaucer talks of mortrewès, and an old recipe for this directs that hens and pork be used, and "hewe it small, and grounde it alle to doust"; it was then to be mixed with bread-crumbs, yolks of eggs, and pepper, and then boiled with ginger, sugar, salt, and saffron; and it sounds like a horrible mess. Herrings made into pies was another dish we should regard as unusual, lampreys are historical, and spices were used in abundance. Our fourteenth-century men had got good tough palates—Chaucer's Frankelein liked "his saucis—poinant and sharpe." Honey was in constant use for making mead and sweetening, and cider and beer were generally drunk. But we can never understand how they got on without potatoes.

Before leaving this drawing, attention must be drawn to the very clever piece of vaulting. The kitchen is octagonal, and it was desired to leave a central space through which the steam could escape. This was the problem which confronted the old builders, and though the vault looks complicated, its solution is simple. The dotted lines on the plan at the top right hand show the

lines of the vaulting ribs over, and if these are studied it will be seen that the vault is constructed with eight semicircular arches, which cross from side to side, and their intersection at the top provides the opening for the octagonal lantern. This drawing may be studied with the others in the vaulting series, and is of interest because it is of a different type, and shows how adaptable vaulting was as a roofing system. Then of course there are all the beautiful chapter-houses with a central shaft; however, we must leave these out or we shall never get our book published, but we must find space for a description of the more ordinary type.

So Illustration No. 57 is of a fourteenth-century lierne vault, so called because of the short ribs which have been added between the longer ones at the top of the vault. Lierne comes from the French verb *lier*, to bind, and these small ribs do in fact bind, and join up, the vault at its flattest and weakest point. If reference is made to the drawing of a thirteenth-century vault on page 89 it will be seen that there has been little alteration in the general construction; the aisle roof can still be compared to a pointed tunnel, crossed at right angles by other tunnels of the same shape. So the developments in fourteenth-century vaulting are more in the way of improvement of details than alteration in type. We still have the groin ribs going diagonally across each bay, and the transverse ones going across the aisle, with wall ribs against the outer walls, but a ridge rib has been added at the apex or crown of the vault, and there are now intermediate ones between the groins and the transverse ribs, and the groins and the wall ribs, and these are called tiercerons. These served to reduce the space and make the construction of the web between the ribs easier. At the intersection of the ribs carved bosses were formed, and these were very frequently carved either with foliage or groups of figures. At Norwich Cathedral the bosses in the nave vault added by Bishop Lyhart are very wonderful; 328 in number,

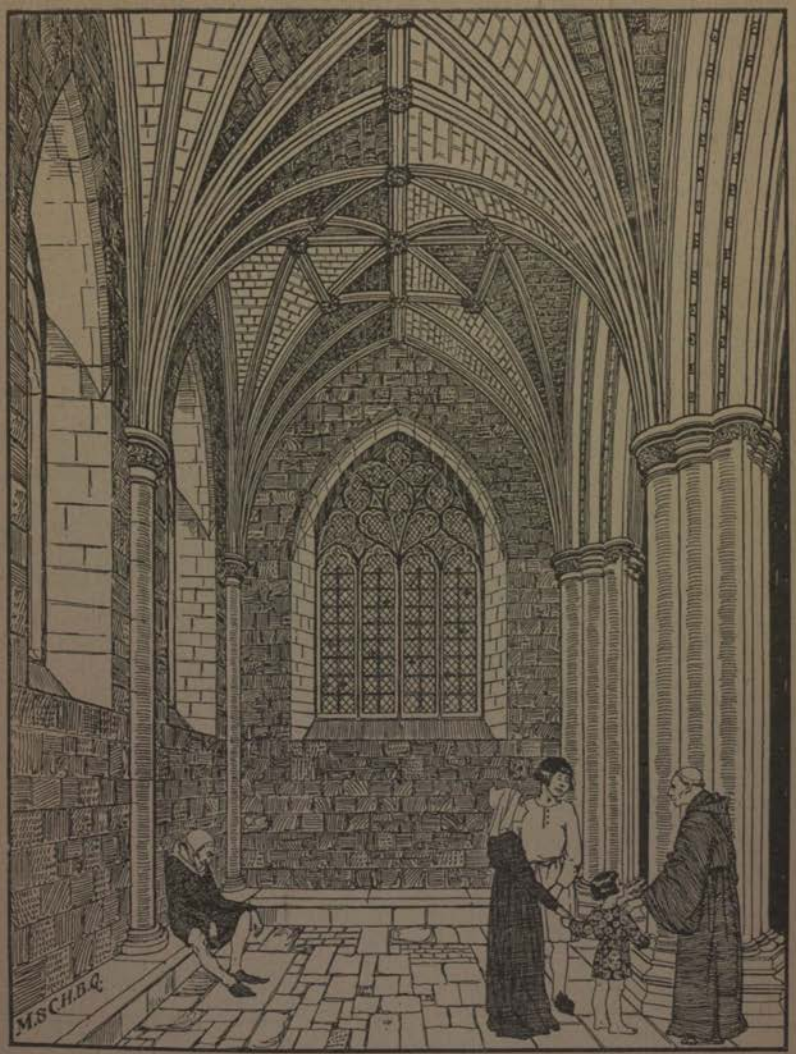

FIG. 57.—A "Decorated" Vault.

Barrel Vault, p. 17. 12th-Century Vault, p. 40. 13th-Century Vault, p. 89.
14th-Century Vault, p. 129. 15th-Century Vault, pp. 176, 179.

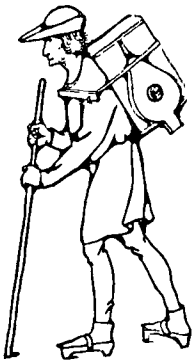

FIG. 58.—Tinker.

they commence in the easternmost bay, with sculptured representations of the Creation, and so progress, bay by bay, with all the incidents of Bible history. Noah builds his Ark on one; the Tower of Babel is shown as a feudal fortress on another. Joseph is stripped of his coat of many colours; and Samson rends the lion. The Childhood of our Lord is shown; His Life, and Death; and in the last bay one boss shows the Last Judgment. The Devil has all the wicked people, and has tied them up neatly in bundles, rather like asparagus, and with a pitchfork is putting the bundles, one by one, down the bottomless pit.

Think of all this work, spent in carving pieces of stone not more than a foot or so across. Of all the hundreds of people who enter Norwich Cathedral, it is safe to say that only a small number realize this treasure in the vault, 72 feet above their heads. A good glass is necessary to pick out the beautiful detail, and many people might say love's labour was lost, but with the mediæval builders this was evidently not regarded as being the case. They were engaged in building God's House, and their determination was that it should be as beautiful and as perfect as it could be made by human hands; they did not count the labour, or the cost, or the time, or the trouble; so this nave vault is a good indication of what its builders were like—good men and fine craftsmen.

But our readers may say, this is all very interesting, but our illustration is of a fourteenth-century vault, while Norwich is fifteenth; and the answer to this is, that the Gothic periods dovetail one into another. Lierne ribs were introduced as early as 1230 in Lincoln Chapter-House, and continued right up to the days of fan vaulting, and we find the latter as early as 1412 in the Gloucester Cloister. It really does not matter much about dates or names of styles

at all. The real thing is to discover the secret of the construction.

The fourteenth-century builders used the lierne rib quite as much for decorative purposes as those of construction, and with it made pleasant patterns along the crowns of their vaults; so much was this the case, that they overdid it altogether, and got so complicated, that the many lines of the various ribs at last joined, rejoined, and parted company in so many patterns that the effect was maze-like and bewildering. This was a sure sign that they had reached the end of their tether, and no further progress was possible on these lines, and this fact will lead us to a consideration of the next development in the fifteenth-century chapter.

We can now leave building and vaulting for a little while, and go into the country, and try and find out how people passed their time there in the fourteenth century.

One of the most wonderful manuscripts of the world is that known as the Luttrell Psalter, which is supposed to have been written between 1320–40, for Sir Geoffrey Luttrell of Irnham, Lincolnshire, who died in 1345. It is full of the most beautiful little drawings of horses and carts, peasants and windmills, and the artist, in the most obliging way, seems to have tried to give us an exact idea of what everyday life and things looked like in England just before the Black Death. The value of the Psalter then, from this point of view, is enormous, because that terrible plague was responsible for great alterations in the conditions of living in England.

We have seen how in the thirteenth century the conditions of agriculture remained much the same as in the twelfth, and that the villein was winning his freedom; this continued to be the case until the Black Death. Cultivation was very simple, and on what is known as the three-field system: the arable land in the village was divided up into three big fields, and planted in rotation—one with wheat, another with barley or oats, while the third remained fallow. Rye was grown, as well as peas, beans, and vetches. The

land was turned over by oxen yoked to heavy wooden ploughs as shown in Illustration No. 59; very little manuring was done, except by folding sheep over the land. It will be remembered how in the twelfth century there were quarrels between the convent and townsfolk of Bury St. Edmunds, who were supposed to turn their sheep over the abbey fields, and demurred at so doing. Next to the plough in the illustration, a couple are shown, who are apparently breaking up the larger clods with wooden mallets; then comes harrowing, and the illustration shows that fourteenth-century harrows were much like ours. The small boy has a job after his own heart in slinging stones at birds. Then follows sowing, and this of course was done broadcast by hand. The next couple are weeding with rather curiously shaped implements, and after comes reaping with a hand sickle, the corn being cut high in the stalk. Stacking is the next operation, and then threshing with hand flails.

One great point about the Psalter drawings is the care which is bestowed on all the practical details, how harness was fitted on, the way carts were made, and so on, and this leads one to suppose that the drawings were studies from life, and not merely pictures, as is sometimes the case, drawn from the artist's imagination. If this is the case it is very interesting, as showing that most certainly before the Black Death the peasant was well and warmly clothed. Farm labourers of to-day would be glad to have the gauntleted gloves some of the Psalter figures are wearing. Generally they are wearing the usual dress of their class, a tunic and chausses with the typical chaperon, or hood, for head covering; the men using the flail wear long breeches-like chausses, but without feet, and so arranged that the same could be pulled up as shown, and fastened to the belt, leaving the legs free for working. The man weeding is wearing wooden clogs.

So conditions remained until the Black Death, in 1348, reduced the number of labourers by about one-half; whole families died out, and their holdings reverted to the lords;

FIG. 59.—Agriculture in the time of Edward III.

the Court rolls, which formed a record of all the proceedings of the manor, often come to an abrupt end, with a gap before they start again, which tells a tale of death, suffering, and great distress. When the plague was over, the lords had more land on their hands than they knew what to do with, and the few remaining labourers now began to demand more wages. We described how in the thirteenth century the villein had often purchased his freedom from his lord by payment of a fine, and how this custom had developed because it suited the conditions of the period. But it was a custom rather than a law. William Langland, the poet of the period, wrote of them : "Labourers that have no land to live on but their hands, disdained to live on penny ale or bacon, but demanded fresh flesh or fish, fried or baked, and that hot and hotter for chilling of their maw ; and but if they be highly hired, else will they chide and wail the time that they were made workmen."

It must have seemed like base ingratitude to the landowners of the day, that the labourers who had gained their freedom in prosperous times, by very small payments, now that bad times had come, seemed to want to profit by the extremity in which the community found itself. The result of all this was the passing of the Statute of Labourers in 1349, which sought to limit prices, and the wages of labourers, and later on to again bind them to the land. This, combined with taxation for the French War, led up to the Peasants' Rebellion at the end of the century. Sheep-farming received a great impetus, because fewer men were needed than for the cultivation of arable land ; but what is more interesting is that about this time the custom was started of letting farms on what are called stock and land leases. While the extremists were passing laws trying to reduce the villeins to serfs, and the villeins were resisting as best they could, the moderate men apparently put their heads together and evolved a scheme. The problem was to get the men to work, so the conditions were made more attractive. In effect the lords said : "All right, if you will

not come and work the land for me on the old terms, I will stock it for you with cattle and implements, which you must agree to render up at the end of your term, and you shall pay a rent for it." So we see the start of the farming system of to-day. But the system of common fields, with grazing rights, which we have described, remained as well until the end of the eighteenth century, when the Enclosure Acts finally did away with it.

FIG. 60.—Stilts.

Another quotation from Langland is interesting, in which he makes Piers the Ploughman, complaining of hard times, say: "I have no penny pullets for to buy, nor neither geese nor pigs, but two green cheeses, a few curds and cream, and an oaten cake, and two loaves of beans and bran baken for my children. I have no salt bacon, nor no cooked meat collops for to make, but I have parsley and leeks and many cabbage plants, and eke a cow and a calf, and a cart-mare to draw a-field my dung while the drought lasteth, and by this livelihood we must all live till Lammastide (August), and by that I hope to have harvest in my croft." This is interesting, as showing how the ploughman expected to live in good times, also the difficulties which the fourteenth-century people experienced in providing for bad seasons. Famine in bad years was very usual, and there does not seem to have been any system of storing the surplus of a good year against the want of a bad one.

Our illustration, No. 61, is of a windmill, the first in the book. It always seems such a pity that, as our civilization progresses, it blots out all the beautiful things. The sailing-ship is going, and the windmill has nearly gone; yet the latter was one of the loveliest things of the country-side. There are just a few left, but as they wear out one after the other goes. So because in a few years they will all be gone, we have taken especial trouble to draw a series of the different types. In the thirteenth-century

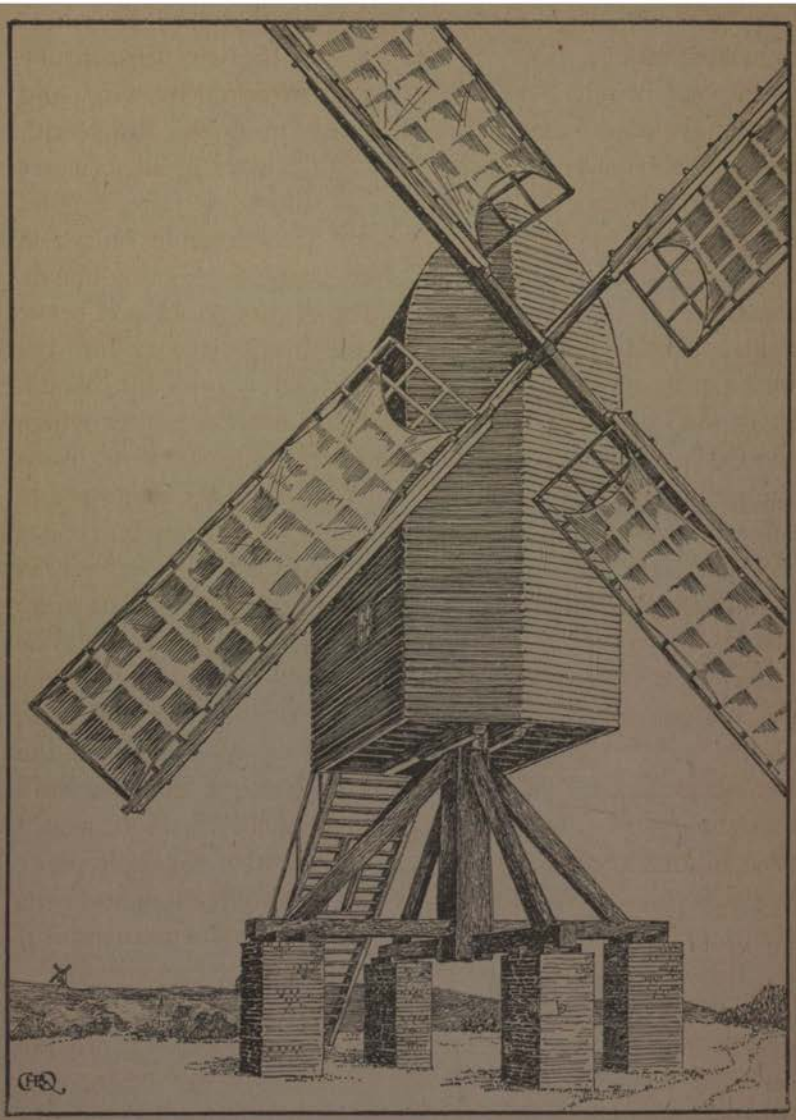

FIG. 61.—A Mediæval Windmill.

15th-Century Mill, p. 185. Water-Mill, p. 94.

chapter a water-mill was given, and in particulars of this mention was made of the fact that, though we frequently hear of mills, it is difficult to know whether they are wind- or water-mills. One reference in the twelfth-century Jocelin's Chronicle sounds like a mill worked by wind, and this may have been the case. So far as the fourteenth century is concerned there is not any doubt at all, because in the Luttrell Psalter, 1320–40, there is quite a good drawing of a windmill. Now for the principle on which one works, which is rather like that of a screw-driven steamer. In the latter the blades of the screw are set at angle, so that as the screw is turned it eats its way into the water in much the same way that a screw goes into wood. It is the resistance of the water against the screw which sends the steamer forward. The windmill works on much the same principle. The sails attached to the arms are to offer a resistance to the wind, and in this early type a wooden lattice-work was covered with sails, laced on as shown in the drawing, and so arranged again in ship-like fashion, that they could be furled when not in use. The outer ends of the sails are all in the same plane, but the outside tips of the ends of sails next the axle are deflected, with a result that you get much the same effect as the steamer screw. It will be readily understood that the wind blowing against the sails, arranged in such a fashion, would turn them round in much the same way that the little paper vanes, sold as toys, are turned when one holds them and runs along. The screw of a steamer would be turned round if a sufficiently strong jet of water were directed against it.

This type is called the post mill, because it turns on one great central post, supported by trestles as shown. In the earlier types the trestles would have been set up on the ground, but in the illustration these are shown on the tops of stout piers, as is the case with some of the Dutch mills to-day. This type remained for a long time, and in the fifteenth-century chapter an illustration is given which shows the whole working of the mill.

Travelling about the country was still a difficult matter, and most people made their journeys on horseback. All Chaucer's pilgrims rode in this way to Canterbury. Carriages of a sort were used for special or state occasions, and an illustration, No. 62, is given of one that used to be called a char. As all its occupants are ladies, it may be that they travelled in this fashion, while the men accompanied them on horseback. The team of five horses would have been necessary to pull such a cumbersome vehicle over the rough roads of the period, and it must have been used by the Court, or some great personage, as the char itself is elaborately decorated. The sides are panelled, and the semicircular top is covered with characteristic ornament. This top was probably made of painted canvas, stretched over wooden hoops, fixed from side to side of the body. So this little travelling party, with its gaily decorated char, and the brilliant clothes of the ladies and horsemen, must have made a bright spot of colour. Froissart often says, when talking of the Black Prince's army in France, that it was a goodly sight, and it is very difficult for us, accustomed as we are to black and dingy grey clothes, to form any idea of what the total effect must have been of a large body of mediæval people gathered together. We should like to try the effect of splashing the twentieth-century City stockbroker all over with a really bright yellow, and painting his friend the merchant a good vermilion. Bankers could be parti-coloured, and experiments made to see if this induced the appearance of more cheerfulness. A tube-load

FIG. 62.—A Char.

of people going to the City look so dull and miserable; colour might cheer them up.

Talking of colour and gaiety leads us to games.

In the fourteenth century we hear of cards being played, and also of a curious game called "Ragman's Roll." In this a roll or parchment was used, on which various verses were written describing the characters of the players, each verse having a string and seal attached. These seals hung down from the rolled-up parchment and each person drew one of the seals, and had to take on the character attached to the particular verse.

Games of questions and answers and of forfeits were also played, and dancing was very general. Many dances took place out of doors, and often we hear of picnics and, after the meal, dancing.

Chaucer in "The Franklin's Tale" tells us of a party of young girls who, after dinner in the garden, were amusing themselves together. One of them is in trouble, and the others try and persuade her to play and dance with them and so forget her grief. Chaucer tells the tale thus:

"Hire friends sawe that it was no disport
To romen by the see, but disconfort,
And shopen [determined] for to pleyen somwher elles.
They leden hire by ryveres [rivers] and by welles,
And eek in othere places delitables [delectables];
They dauncen, and they pleyen at ches and tables [backgammon].
So on a day right in the morwe [morning] tyde,
Unto a garden that was ther bisyde,
In which that they hadde maad hir ordinaunce [given their orders]
Of vitaille, and of oother purveiaunce [providence],
They goon and pleye hem al the longé day,
And this was on the sixté morwe of May.
. . . . . .
At after dyner gonné they to daunce,
And synge also, save Dorigen allone,
Which made alwey hir compleint and hir moone."

Our next illustration, No. 63, is of a game called "Hot Cockles." It is played thus: One player kneels blindfolded, holding her hands behind her, while the others

FIG. 63.—"Hot Cockles."

12th-Century Game, p. 54. 13th-Century Game, p. 97.
15th-Century Game, p. 195.

strike her hand, she trying to guess the name of the striker. The great idea seems to have been to knock over the "he" with the force of the blow; indeed, the majority of the games, not only for children but even those of ladies and their knights, would be in modern eyes very rough and the jokes very boisterous. "Hot Cockles" is found in the same form as late as the early eighteenth century, and there it speaks of the writer as having been thrown over with the force of the blow he received.

An amusing little sidelight on the roughness of the times is thrown by Chaucer in his "Murrye [merry] words of the Hoost [host] to the monk." He says of his wife:

"Whan I bete my knaves [servants]
She bryngeth me forth the greté clobbéd staves
And crieth 'Slee the doggés everichoon [everyone],
And brek hem, bothé bak [back] and every boon [bone].'"

Truly, punishment in those days must have been no light thing.

The tailpiece of this chapter shows what the ornament of the fourteenth century was like, and it will be at once

apparent that great changes have taken place since "Early English" times. The design is no longer so conventional, and it is evident that the carver has gone to Nature for his inspiration. Now by conventional is meant a pattern which follows some convention, or rule, and it is of course quite possible to have designs which do not owe any inspiration to natural forms. A series of squares in which the alternate ones are blacked in, resolves itself into the checker pattern of the chess-board, and there are all sorts of geometrical figures which can be utilized in this way. Then there are designs which are made up of natural forms of leaves, flowers, and birds, but so arranged that they form decoration, and both these styles are called conventional. But if the carver makes actual models of flowers and birds, and does not arrange them as it were to form a pattern, we call it a naturalistic design, and do not think of it as being a very good method.

It was this latter method which the fourteenth-century carvers first used when they broke away from the earlier conventional work, and they carved flowers, fruit, and ivy leaves which looked as if they had pinned up haphazard stone models of the natural objects. Then their sense of design asserted itself, and they took the vine and grape, for instance, and with it made a pattern which filled the space they wished to decorate, and so formed part of the general scheme.

And because the fourteenth-century builders were fond of rich tracery in their windows, and of decorating their buildings with carving, we call their work "Decorated."

FIG. 64.—"Decorated" Ornament.

12th Century Ornament, p. 55. 13th-Century Ornament, p. 100.
15th-Century Ornament, p. 201.

CHAPTER IV.—The "Perpendicular" Period of Design, from 1400 to 1499. 15th Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1400	Henry IV.	Luca della Robbia, 1400–82		York Central Tower, 1400–23
	Charles VI.			
1401	. . . . .	. . . . .	Persecution of the Lollards	Christchurch, Hants
1402		Joan of Arc, 1402–31	Glendower Rebellion Battles of Homildon Hill and Shrewsbury	Lady Chapel, 1400, C.
1403	. . . . .	. . . . .	Rebellion of the Percies	
1413	Henry V., *m.* Catherine of France			St. Nicholas, Lynn, 1413–18
1414			Lollard Rising	
1415	. . . . .	. . . . .	War with France Siege of Harfleur and Agincourt	
1416	. . . . .	. . . . .	Use of gunpowder and guns	
1417			Siege of Rouen	
1420	. . . . .	William Caxton, 1420–91	Treaty of Troyes	
1421	. . . . .	. . . . .	Battle of Beaujé	Gloucester South Porch, West Nave, and Front, 1421–37
1422	Henry VI., *m.* Margaret of Anjou			
	Charles VII.			
1423			Treaty of Amiens	
1424	. . . . .	. . . . .	Battle of Verneuil	St. Mary Radcliffe, Bristol, 1425–50
1428	. . . . .	. . . . .	Siege of Orleans	
1431	. . . . .	. . . . .	Siege of Compiègne Capture of Joan of Arc	
1435		Andrea della Robbia, 1435–1525	Treaty of Arras	South Wingfield Manor, 1435–50
1440	. . . . .	. . . . .	. . . . .	Eton School and Tattershall Castle, Lincs
1443	. . . . .	. . . . .	. . . . .	All Souls' College, Oxford
1445			Truce with France	
1447	. . . . .	Botticelli, 1447–1510		Magdalen College, Oxford
1448	. . . . .	. . . . .	. . . . .	Queens' College, Cambridge
1450	. . . . .	. . . . .	Jack Cade's Rebellion	Gloucester Tower, B., 1450–57, and Lady Chapel, 1457–72
1452		Leonardo da Vinci, 1452–1519		
1453	. . . . .	. . . . .	English driven out of France, 1430–53 Turks capture Constantinople	
1455			Wars of the Roses, 1455–61	
1460	. . . . .	. . . . .	First battle of St. Albans Battle of Northampton Battle of Wakefield, 1460	King's College Chapel, Cambridge, 1460–85
1461	Edward IV., *m.* Elizabeth Woodville	Warwick, King-Maker	Battle of Mortimer's Cross Second battle of St. Albans, 1461	
	Louis XI.		Battle of Towton	
1464	. . . . .	. . . . .	Battles of Hedgeley Moor and Hexham, 1464	Durham Central Tower, B., 1464–90
1471		Albert Dürer, 1471–1528	Battles of Barnet and Tewkesbury	
1475		Michelangelo, 1475–1564		Sherborne Nave, 1475–1504
1476	. . . . .	. . . . .	Caxton printing at Westminster	
1477		Titian, 1477–1576		
1480		Sir Thomas More, 1480–1535	War with Scotland	Magdalen College School, Oxford
1481	. . . . .	. . . . .	. . . . .	Great Chalfield, Wilts, and St. George's Chapel, Windsor, 1481–1537
1483	Edward V.; and Richard III., *m.* Anne Neville	Martin Luther, *b.* 1483	Murder of Princes in the Tower	
	Charles VIII.			
1485	Henry VII., *m.* Elizabeth of York	. . . . .	Battle of Bosworth	
1486	. . . . .	. . . . .	Discovery of Cape of Good Hope	
1487	. . . . .	. . . . .	Lambert Simnel's Rebellion Battle of Stoke	Winchester Lady Chapel, 1487–1500
1491	. . . . .	. . . . .	War with France	Ely, Alcock's Chapel, 1488
1492			Columbus discovers America, and Rebellion of Perkin Warbeck, 1492–99	
1497		Holbein, 1497–1543	Sebastian Cabot lands in North America	
1498	*Louis XII.*			
1499				Henry VII. Chapel, 1503

12th-Century Chart, p. xiv. 13th-Century Chart, p. 56. 14th-Century Chart, p. 102.

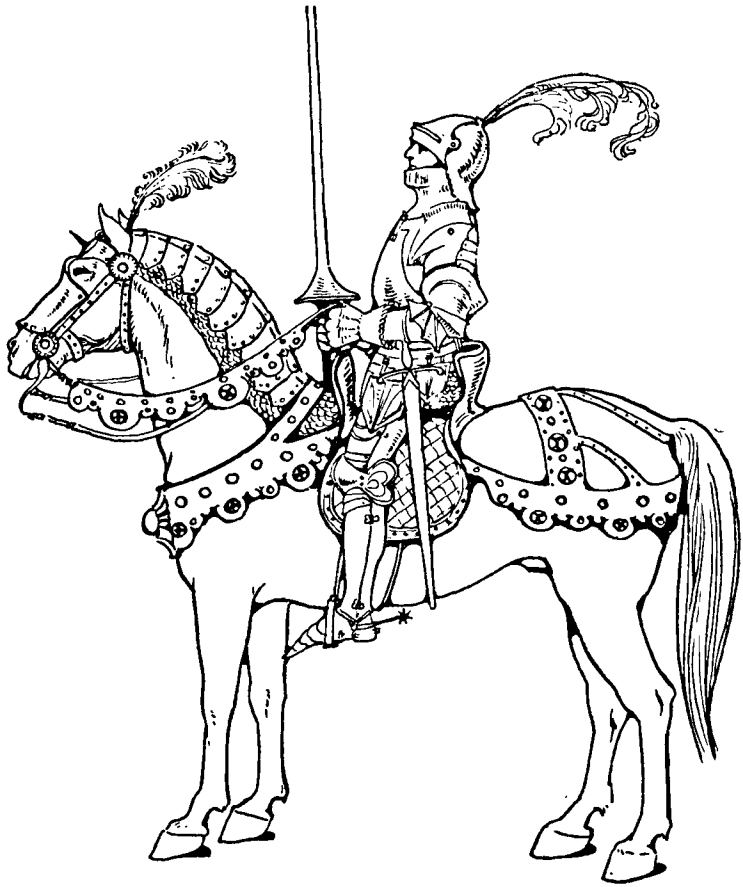

FIG. 65.—A Knight of the time of Henry VI.

CHAPTER IV

FIFTEENTH CENTURY

WE have seen how, in the fourteenth century, the power of the Church began to wane. The Popes were made captive by the King of France from 1305–78, and when at length they were released, the Schism commenced, and two or three Popes rose, all claiming the allegiance of the Church.

Edward II. took revenge on his cousin, Thomas of Lancaster, and so commenced the feud which later was to

bring about the overthrow of Richard II. and after that the Wars of the Roses. Scotland's alliance with France was to be a constant source of irritation. Edward III.'s claim to the French throne, and his war there to enforce his rights, drew the attention of the English people away from the miserable conditions at home caused by the Black Death. Edward had some little excuse, in that his mother was a daughter of the French king, Philip IV., but if his claim to the throne of France was valid in English law, it was not recognized by that of France. This latter fact, together with the refusal of our kings, until 1802, to renounce their claim, became in after years the cause of much trouble.

Charles V. renewed the French War, 1369, and proved more than a match for the Black Prince, who died in 1376, a year before his father. Richard II.'s reign was memorable for the misery of Wat Tyler's Rebellion, and the banishment of Henry of Lancaster, who returned in 1399 as Henry IV.

The fifteenth century opened badly, with the rebellion of the Percies in 1403, who did not think they had been sufficiently rewarded for their support of Henry IV. The latter was succeeded by his son, Henry V., who renewed the war with France in 1415, with even less pretext than Edward III. The poor French king was mad, and the condition of the kingdom one of great misery. The Treaty of Troyes secured to Henry the right of succession to the throne of France, and he married Catherine, daughter of the French king.

Henry VI. was a scholarly man who hated the whole business of the French War, and it was in his reign that Joan of Arc preached another Crusade which resulted in the English being driven out of France between 1430 and 1453, Calais only remaining to us. In this year, 1918, the French want another Joan, only this time it is the Germans who are to be driven out, and we, thank God, are helping them to do it, and shall not burn any new Maid of Orleans that may arise. All boys and girls should be proud of the

fact that now we are the Allies of the French. Henry VI.'s reign closed with the discontent expressed by Jack Cade's Rebellion (1450) and the greater miseries of the Wars of the Roses. Henry was deposed, and Edward, Duke of York, became Edward IV., who, quarrelling with Warwick the King-Maker, was also deposed. Henry VI. reigned again for six months, 1470–71, when Edward returned, killed Warwick, and had poor Henry VI. murdered in the Tower.

FIG. 66.—A Church Lectern.

Edward died in 1483, and his brother, Richard III., one of the most consummate scoundrels in history, succeeded to the throne after murdering Edward V. and Richard, Duke of York. In the end, things became so bad that Henry Tudor, Earl of Richmond, was invited to come from France, and, doing so, defeated and killed Richard at Bosworth, 1485. He reigned wisely and well as Henry VII., and had much the same task as his forbear, Henry II.—that of restoring peace and order to a land torn by strife.

Now for the influence all this had on everyday things. Wycliffe was preaching at the end of Edward III.'s reign, and his followers were burned as heretics in the time of Henry IV. and V. It was the beginning of the Reformation; Caxton set up his printing-press at Westminster in 1476, and so knowledge was spread. The Turks captured

Constantinople in 1453, and the classical tradition of the Roman Empire, which had been carried on there, was diverted to Italy. There were born there men who were to give everyday things a new appearance: Luca della Robbia, Leonardo da Vinci, and Michelangelo, while Brunelleschi, the architect, was born as early as 1377, and Donatello, the sculptor, in 1386. These men responded to this new tradition, and their work is called the Renaissance—a new birth of the old Classical forms which was to oust the Gothic work. Gunpowder was used by Henry v.

There was a great development in commerce; money was more used, but not yet understood as only being a medium of exchange. In Henry iv.'s time it was said: "Since the year 1351, 300 pennies had been struck from the lb Tower of silver, and 45 nobles, of 6s. 8d. each, from the lb Tower of gold." In 1411 they tried making 360 pennies and 50 nobles from the same quantities, but found that this simple way of getting rich did not work.

What it really all amounted to was, that Feudalism was on its last legs, and Chivalry was dying. It was a lawless age, and yet the seeds of the Reformation and Renaissance were sown, and it was our own modern world that slowly struggled towards the light.

Following the same order as in the other centuries, we will now turn to a consideration of everyday things. The costume of the period well reflects its extravagance and licence. In Illustration No. 67 we can see how much this was the case. Every garment is a little more exaggerated, and every fashion still more extraordinary, than in the preceding century.

Take, for example, the first man in the picture. His capuchon has entirely lost its utility as a hood, and is no longer even a turban, but with a stiff, circular brim has become a hat with a crest to it, with a long tail of stuff, originally the liripipe, hanging down the back. This piece of stuff was often so long as to be wound round the neck and yet still to trail on the ground behind. His

FIG. 67.—Costume of the "Perpendicular" Period. XVth Century.

XIIth Century Costume, opposite p. 4. XIIIth Century Costume (Civil), opposite p. 60. XIIIth Century Costume (Religious), see p. 62. XIVth Century Costume, opposite p. 106.

To face p. 150.]

pelisse is full and very long, and the sleeves are very wide, and trail slightly with the hem of his garment. The collar is high, fastening right up to the chin.

In the early years of the fifteenth century some of the men had their hair dressed in a very peculiar way. Look at the second man in the illustration, and you will see that his hair, whilst allowed to grow very thickly on the crown, is cut round his head above the ears, leaving the part below shaved quite bare. This is generally supposed to have been done in order that the head should be cool and comfortable inside the helmet, while the top of the head would still be protected by the thick locks on the crown.

This man wears a very full and pleated surcoat, edged with fur, and belted in tightly round the waist. Men at this time exaggerated their figures as much as their clothes, and many not only tightened in their waists, but wore their tunics stiffened out into a globular shape over the chest, which still more accentuated the waist-line. Look at brasses and pictures of this period, and you will see the curious shape of many of the men's figures. The breast-plate in fifteenth-century armour was also moulded to the same globular form. The sleeves of this surcoat are stuffed out until they resemble bolsters, and are full and stiff, and gathered into the wrist. The shoes are even more pointed than before, and sometimes so long as to necessitate fastening the points up to the knee with small jewelled chains.

The first lady of the picture wears one of the monstrous head-dresses of this period, very high and pointed, with a velvet roll round the head, enriched with a jewelled ornament in the front. Notice the fine muslin or gauze veil, and the curious stiffened muslin over the face and round the neck. These head-dresses were very costly affairs, made of gold or silver tissue, or of wonderful brocades, often covered in jewels and golden ornamentation. There were numerous shapes, although there is only space for two different ones in the picture. One favourite,

besides those shown here, was in the form of a large horn, curving upwards on either side of the head. A fine veil was then stretched from point to point, and hung down the back; this type is very often seen, both on brasses and in old manuscripts. Notice this lady's surcoat, which almost resembles a dress, as we understand the word, and her cotte of blue is so nearly hidden that it approaches in character to the modern petticoat.

Again, the second lady shows an extraordinary head-dress of blue and purple velvet, worked in gold and pearls. One can very well imagine that these wonderful erections must have been not only very costly, but also extremely cumbersome and uncomfortable to wear.

All dress in this century was brilliant in colour, costly of material, and generally extreme in form; clothes showing clearly the luxurious idleness and extravagant habits of the nobles and rich people. For, as can be clearly seen, such clothing must have taken much time and thought in arrangement, and must have rendered any quick movement on the part of the wearer extremely difficult. The lady's ermine cloak must have been very heavy on her shoulders, and the fur-trimmed surcoat, trailing on the ground, cumbersome in the extreme.

The little maid attending this lady is dressed in very much the same way as would be the middle-class people,—the same type of dress as the noble ladies, but very much simplified,—and she still wears on her head the wimple and hood of earlier times.

Here we see, in this figure of a knight, how much more complete armour has become in protecting the vital parts of the body. As you see, the body, arms, and legs are now quite encased in steel, and the chain mail hauberk beneath hardly shows at all. The helmet carried by this man is of a very usual type, and is known as a "salade." It is so formed that it fits down over the "mentonnière," or chin-piece, and this covers all the vital parts of the neck. It has a vizor, which can be raised at will. The large

helmet, or "heaume," is still used as in the preceding century for pageants or tournaments.

Notice, too, that this man wears no surcoat. This garment was no longer worn over armour in the early and middle parts of the fifteenth century, but after this date its place was taken by the "tabard," a much looser tunic, with wide elbow-sleeves.

FIG. 68.—Gothic Carving.

It must not be thought that the various figures in armour that have been given are in any way the only types of their centuries. In a period of a hundred years there is time for many changes in style, and time also for many different fashions in armour, even as in clothes, to rise and again disappear, without it being at all possible to note them in one illustration. So the suits given have, as nearly as possible, been taken from the middle years of the centuries, and if we try and bridge with our imaginations the gaps between the few types that are given, and think of the earlier examples as altering, and being amplified, and changing, step by step, until they culminate in a typical example of the following century, then we shall gain some idea as to the growth of both dress and armour through the ages.

The next everyday thing is the ship, and Illustration No. 69 shows one of the fifteenth century. It will be at once apparent that there has been great development since the fourteenth century. Our illustration for this latter period shows a rather clumsy single-masted boat, with one square sail. Ruskin describes a ship as "one of the loveliest things man ever made, and one of the noblest,"

and in the fifteenth century this began to be the case, and it came about in this way. This century saw the rise of modern commerce, and not of the grubby smoky variety with which we are familiar, but that of the Merchant Adventurers who were trading with Flanders, in the Baltic, and the Mediterranean—and the name Merchant Adventurers does suit these old fellows admirably; they were keen and hard men of business, wanting to make money, but yet prepared to risk it, and always indulging in adventure. The Wars of the Roses weakened the nobility, and agriculture suffered, because then men commenced to be attracted by the towns and the more profitable work to be found there. The manufacture of cloth became a very important industry. Iron and coal were mined, and all this led to the development of foreign trade.

The fifteenth-century sailormen were worthy forerunners to the wonderful seamen of the sixteenth century. Christopher Columbus sailed west in 1492, with only three small ships, and discovered the West Indies, and afterwards America. Cabot sailed from Bristol in 1497, and Vasco da Gama in the same year set sail from the Tagus around the Cape of Good Hope for India. This was an epoch-making voyage, and it came about in this way. There had been from very early times a trade between the Mediterranean and India, goods being taken overland to the Red Sea on the line where the Suez Canal now is. This trade had been stopped by the Sultans of Egypt, so the sailormen put their heads together, and sailed south down the west coast of Africa until they found their way round the Cape, and so into the Indian Ocean. This remained the ordinary trade route until the Suez Canal was made, and it diverted the trade from the Mediterranean ports and damaged their commerce very greatly.

Now all this development of trade meant a corresponding improvement of ships, and it is for this reason that our fifteenth-century boat is found to be so much better than the fourteenth-century one. But they were still very

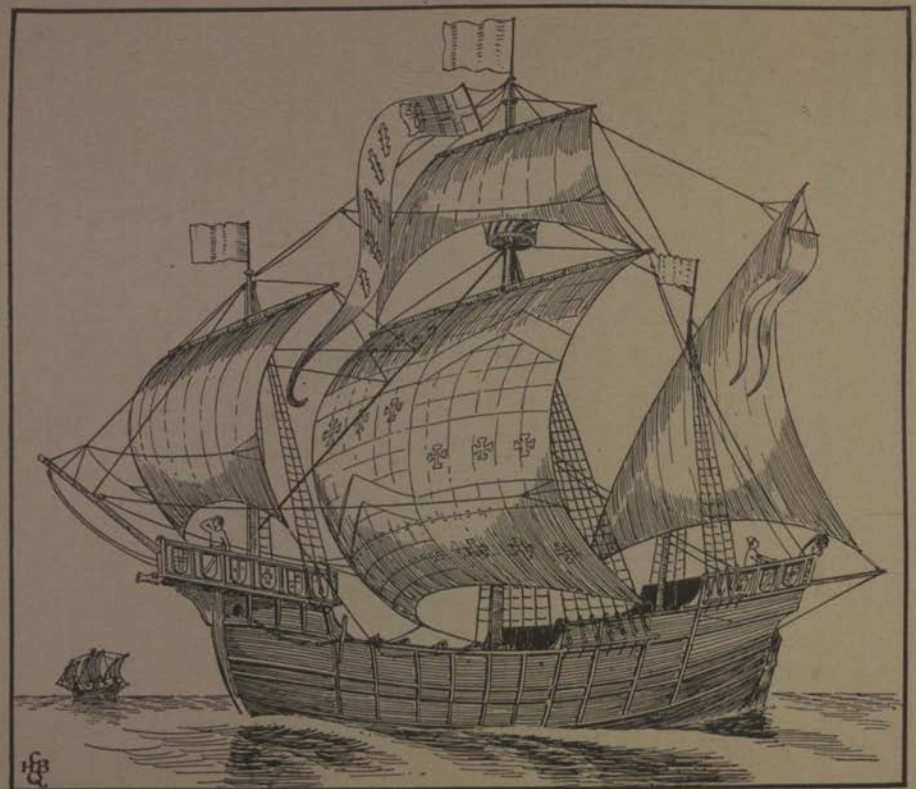

FIG. 69.—A Ship of the time of Christopher Columbus.

12th-Century Ship, p. 7. 13th-Century Ship, p. 64. 14th-Century Ship, p. 112.

small; Columbus's flagship, the *Santa Maria*, was only about 93 feet in length, with a breadth of 25 feet. A model of her was made in Spain in 1893, and sailed across the Atlantic to the Chicago Exhibition. She took thirty-six days, her maximum speed was 6½ knots, and we are told that the vessel pitched horribly. Compared to a liner of to-day she was the merest cockle-shell, and it needed brave men to sail her into the unknown seas.

Our illustration shows a boat, rigged on much the same lines as the *Santa Maria*. There are three masts now: the foremast, mainmast, and mizzen. The first has a square foresail; the mainmast, a mainsail and topsail; and the mizzen has a three-cornered lateen or leg-of-mutton sail. This latter is the first appearance of what was the typical Eastern or Mediterranean sail, and it is worth a little consideration, because we shall find that it had a very interesting development through the centuries, and still remains on the mizzen of a modern sailing-ship, as the spanker or driver. The Eastern ship was lateen-rigged on all masts, and now began to borrow the Northern square sail, while we adopted the idea of the lateen, and used it on the mizzen, and from this mingling of ideas the modern ship was evolved. The Arabs still stick to the very old leg-of-mutton type. All the sails were now cut much fuller, and bellied out before the wind, and were made smaller by taking off pieces at the bottom, called "bonnets," instead of reefing the sail by gathering it up. Bowlines were used to set them properly.

The three masts shown in our drawing introduced many variations in the rigging; more stays are introduced, and the braces of the yards are sometimes worked off these.

So far as the hull is concerned, the forecastle, instead of being a square platform, is pointed in shape, and is becoming beak-like, and is altogether trimmer than in the fourteenth century. Carvel-building was another introduction from the East, and consisted of building the boat of planks, with their joints butting up against one another,

instead of clinker-built as before, with the edges overlapping. Skids were placed along the sides, and the stern built up into a regular poop.

One thing to be remembered is that, up to 1628, the tonnage of a boat was reckoned by the number of tuns of wine which could be stowed away in her, and a tun

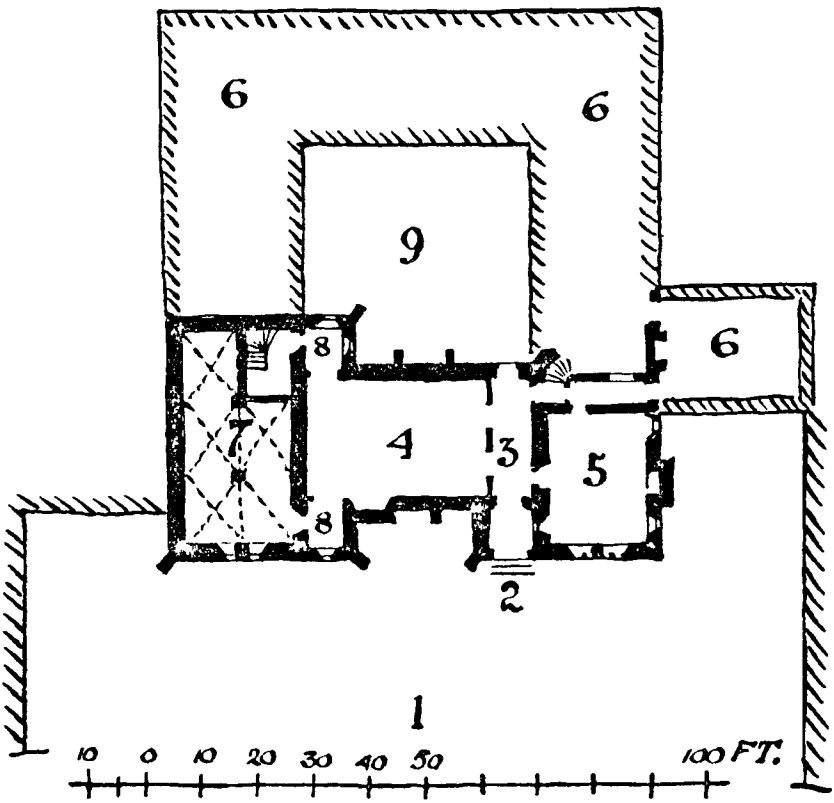

FIG. 70.—Plan of 15th-Century House.

equalled 42 cubic feet; after then it has been reckoned by taking the length of the keel and multiplying it by the greatest breadth of beam, and by the depth, and dividing the result by 100.

We will now leave the sea and go on land, and come to the house as our next thing. The one illustrated dates from 1480. It is interesting as showing that a new middle

class of people were springing up, who had benefited by the fratricidal strife between the nobles during the Wars of the Roses. It was for this new class of gentry that Caxton doubtless brought out his *Book of Good Manners*, so that they might become polite. The impoverished nobility also married the daughters of prosperous merchants, and the latter acquired land and gentility.

Illustration No. 70 is of the plan of a fifteenth-century manor-house. At 1 was the entrance courtyard, around which would have been grouped the stables and other offices necessary to a house of this size. There would be a gatehouse at the point of entry, defended by good doors, with a moat around the outside. As well there might be another yard, with barns and farm buildings, within the outer enclosure. At 2 is the entrance porch, leading to the screens, 3, which are at the end of the hall 4. At 5 is the winter parlour—a new room, the uses of which are described later on. It must be noticed that, in consequence of this addition, the pantry and buttery have been put in a new place, and do not any longer occupy the same position that they did in the thirteenth and fourteenth centuries, next the screens. These, with the kitchen and other offices such as bake- and brew-houses, are now at 6, grouped round an inner court at 9. The cellar is still at 7 at the end of the hall, and the solar is over it on the first floor. At this, the dais end of the hall, are new additions in this century in the form of bay windows at 8, 8. In this house these do not go up the whole height of the hall, but have small rooms over on the first floor, which probably served as bedrooms. As well, there is another chamber on the first floor, over the winter parlour at 5, and the staircase at the back led up to this chamber, the minstrels' gallery over the screens, and other bedrooms over the pantry and buttery.

So our house is beginning to get much more like a modern house, and there is a good deal more accommodation in it, and notably there are many more small rooms,

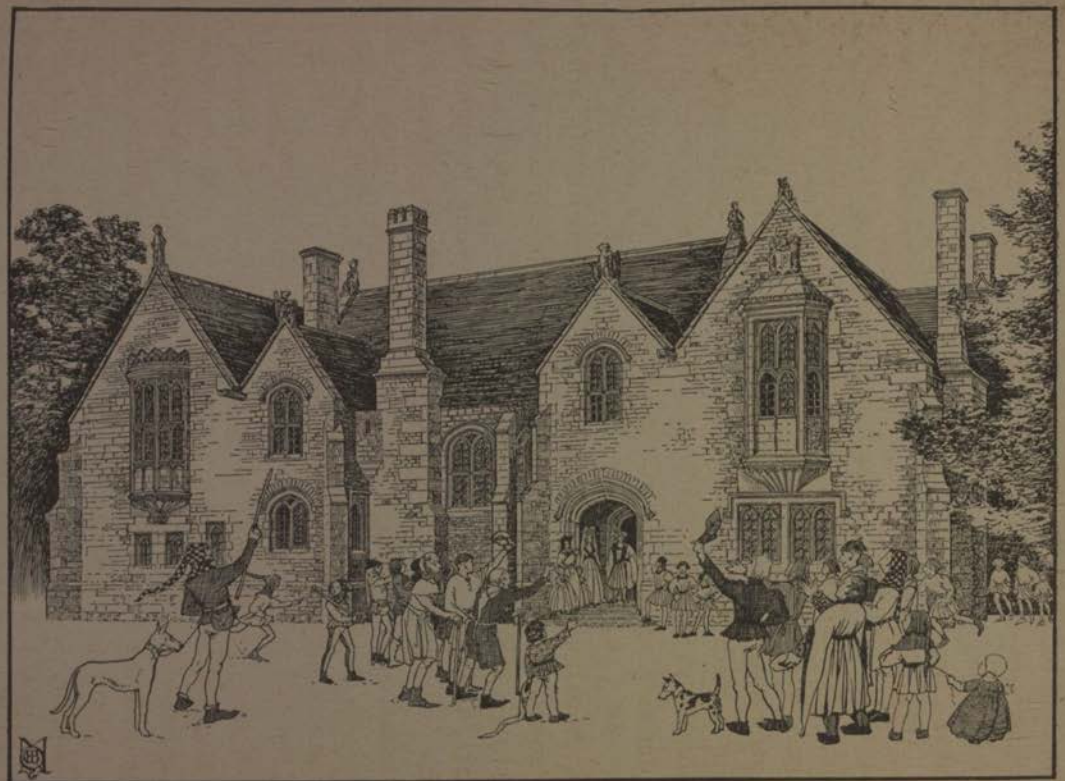

FIG. 71.—A House of the time of Edward IV.

13th-Century House, p. 78. 14th-Century House, p. 121.

in which the various members of the family could enjoy greater privacy than had hitherto been possible.

The next illustration is of the exterior of the fifteenth-century manor-house. The small boy who criticized our drawing of the fourteenth century by saying that it was more like a church than a house, would probably have said that this fifteenth-century one was just like a modern vicarage. But we should have had to differ with him again, and say that the vicarage is a copy, whereas this is the real thing. The design of this house is quite Gothic in character, but it shows that its builders were beginning to balance their designs, and make them symmetrical—that is, one side like the other. Yet this house owes much of its charm to the fact that it is not so absolutely symmetrical as we shall find became the fashion in the Renaissance of the sixteenth century and onwards.

It is evident that far greater attention is being paid to comfort, and less to defence. There are plenty of windows, and the inhabitants want light and air. The battlements have disappeared. We now come across, for the first time, a new shaped arch. In the twelfth century we had the semicircular type, while those of the thirteenth and fourteenth centuries were pointed and turned in from two centres. A pair of compasses will soon demonstrate what is meant by this. In the fifteenth we get a flatter type, which is set out from four centres.

The hall remains as the central feature, and is so expressed on the outside, but the house itself looks more connected, and is no longer a collection of different buildings huddled up together. The hall is still a big lofty place, going up to the roof, and so cutting the house in two halves, the general arrangement of which is described in connection with the plan No. 70.

Judged from the exterior the solar on the left-hand side and the chamber on the right were the two most important rooms after the hall, as they are marked externally by very beautiful oriel windows. These latter are a new essay

in design, and one feels that whoever was responsible for them must have been pleased with his work. The bay windows to the hall, which are another new feature, do not tell on the outside as such because of the little rooms over. Access to these was gained by a newel staircase at the back of the cellar at 7 on plan, through a doorway out of one of the bays at 8.

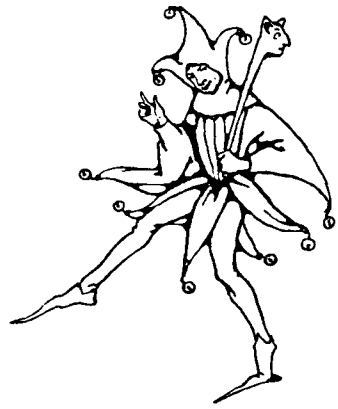

FIG. 72.—A Jester.

Illustration 75 shows what one of these bedrooms would have been like.

The chamber over the winter parlour must have been used as a sort of spare bedroom, and we have seen how this was beginning to be the case in the fourteenth century. Another development appears to have been the provision of a loft in the roof, over the hall, to be used as a dormitory for the retainers; so generally, all round, people were making themselves more comfortable.

As this will be the last house in Part I., it may be explained that, though all the houses have been shown as stone-built, brick and timber were used where they were plentiful; but stone is the nobler building material, and in it finer work is possible, and as we wanted to illustrate the best examples we selected those built in this way.

Illustration 73 shows the solar or chamber in a fifteenth-century house, still used, like that of the thirteenth, as the private sitting- and bedroom of the lord. The oriel window to this room is shown in the illustration of the exterior of the house, on the extreme left of the picture, page 159, balancing the chamber oriel on the right.

The drawing of the interior shows what a charming addition the oriel was to the room itself. The plain panels at the sides are in the thickness of the wall, and beyond these come the stone mullions of the window. The roof

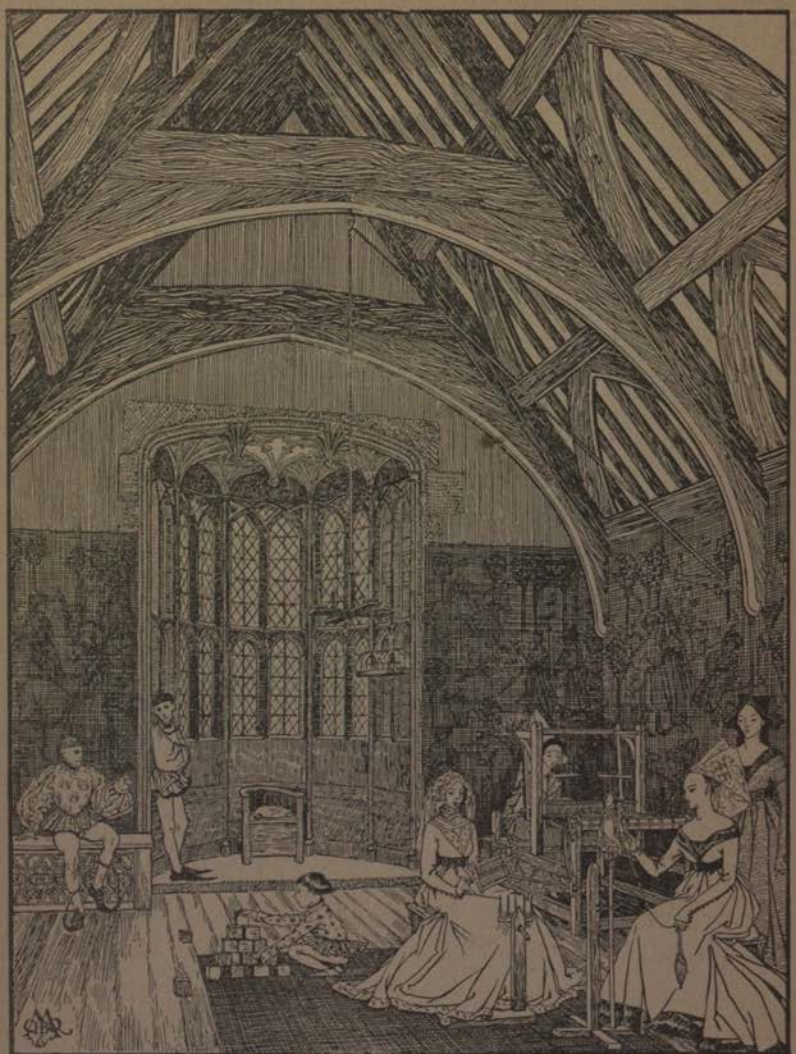

FIG. 73.—Solar of 15th-Century House.

13th-Century Solar, p. 81.

has a very beautiful little fan vault. Think of the setting out and care that went to make it. The timber roof to the chamber shows the development of the simpler type, without a hammer-beam. This is called a collar-beam roof, from the collar, or tie, across over the curved braces, which are fitted in between the principal rafters and this same collar. These braces follow the same four centred lines as the arches to the heads of the windows. The curved timbers fitted in between the purlins and abutting on the principals are called wind-braces. The walls under are plastered and covered with tapestry, and the ladies of the house are shown spinning and weaving. We have often spoken of how in mediæval times people were nearly self-supporting, not depending so much on other folk to do and make things for them ; so this illustration has been arranged to show how, in the olden times, the sheets, blankets, and cloth for clothes were woven.

It may be of interest to sketch in the steps which had to be followed in the preparation of the latter. The fleece after the shearing was thoroughly scoured and washed, then dyed. Teasing was the next operation, and consisted of pulling the dry dyed fleece into fluff. Carding followed, and this is what the left-hand lady in the front group is doing—nowadays one has two cards which are like flat square hair-brushes fitted with barbed-wire teeth the ends of which turn up towards the handle, and the fluff being put on to these is drawn from one to the other so as to be arranged as lengthwise as possible for spinning.

Spinning-wheels did not come into use until the sixteenth century, and before then spindles were used. The right-hand lady is using one. It must be remembered that all thread, yarn, string, and the like is made by twisting up wool or similar material. The carded wool was tied on to the distaff in front, and from this a little is pulled out and twisted as it is pulled with finger and thumb, and one end tied on the spindle. The latter is then twisted sharply, and held against something to prevent it unspinning. The

hand above, which was holding the thread, being released, the twist given by the spindle runs up the thread, which all the time is being gradually pulled out from the distaff. The thread is then wound round the spindle, and so on again.

Now for weaving, which is just like darning. Most boys and girls have seen their mothers mend the holes they themselves make in stockings. A needleful of wool is stretched across the hole from edge to edge: this would be called the "warp" in weaving. In the case of the stocking, the second row of threads is darned across the first row first under and then over. In weaving, this second row is the "weft." All looms are constructed to work on this principle, only as you must weave long lengths it is necessary to be able to roll it up as you go along, so the warp is stretched between two rollers. As it would be very laborious to use a needle like darning, a shuttle is employed, and the thread, wound on a bobbin placed in this, is thrown from side to side. A shuttle being bigger than a needle, one could not work it in and out over one thread of the warp and under the next, so one set of threads is depressed and the other raised by being passed through loops which are worked by treadles and called headles. This gives the space for the shuttle to be thrown through, and there can be many treadles and headles which by moving different sets of threads allow of pattern being formed. Then there is a swinging arrangement which has a reed or comb at the end through which the warp threads are passed, and this is banged down hard against the work as it is being woven, to pack the weft up tight.

The next illustration, No. 74, is of the winter parlour, situated at 5 on the plan of the fifteenth-century house. This room began to make its appearance at the end of this century, and was the forerunner of the modern dining-room. As its name shows, the room was first used by the family to take their meals in during the cold weather, though in all probability they still dined in the hall on

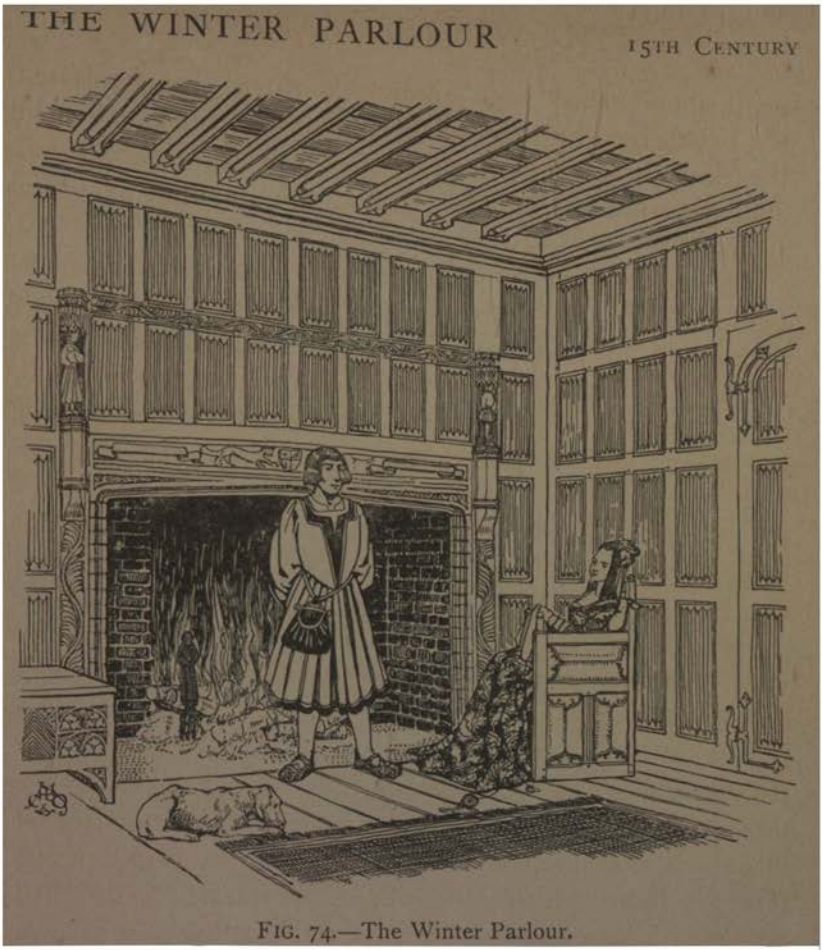

FIG. 74.—The Winter Parlour.

great occasions and during the summer. The room also marks a desire for greater privacy, of which there had been little in the mediæval house. As time goes on, we shall find that the winter parlour becomes the dining-room, and the hall is only used as a place of entrance, the retainers having their meals in the servants' hall or kitchen; but in the fifteenth century that was a long while ahead.

The drawing shows as well a new style of wood panelling which came in about this time, and was called the linen-fold pattern, from the fact that the panels were moulded so that the design looked like folded linen. The moulding was run out with hollow and round planes, and then the ends carved in a variety of beautiful ways.

The panelling itself was much thinner, and more like a door than it had been. In the Liberate Rolls of Henry III.'s time, in the thirteenth century, we read of rooms beings wainscotted in wood, which means panelling, but it would have been heavier in character, rather like a church screen, or window, with wooden panels filled in between bars. The ceiling in this drawing has moulded beams, showing the floor-boards over, which was the general method in mediæval times. The beautiful plaster ceilings were to come in during the next century.

The furniture, chairs, chests, and so on are still rather more like the furnishings of a church than what we now associate with a house, yet the whole character of the room is becoming more modern than anything we have seen so far.

The next illustration, No. 75, is of one of the smaller bedchambers that were now becoming more general.

It will be remembered that in our description of a fourteenth-century house we spoke of another upper room being incorporated into the plan of the house, which was probably used as a spare bedchamber for any important guest who might arrive. Now in the plan of the fifteenth-century house we can see other small rooms beside those already mentioned. These were doubtless used also for bedchambers, and although very small, would be a vast improvement on the thirteenth and fourteenth-century custom of all except the principal guest sleeping in the hall.

These bedchambers had rush-strewn floors, and there was also a pretty custom in vogue then, of hanging the walls with freshly-cut boughs, to make the room cool and fragrant. The walls were painted with varied decorations, often scenes from some romance, until tapestry came generally into use and superseded the paintings.

The first tapestry was made at Arras, and that is the reason of it often being called by that name. In *Hamlet* the "arras" is several times mentioned. In Edward II.'s

FIG. 75.—A 15th-Century Bedchamber.

reign we read that £30 was paid to Thomas de Hebenith, mercer of London, for a great hanging of wool wove with figures of the king and earl upon it, for the king's service in his hall on solemn occasions. At Norwich, too, was made a thick woollen stuff, which was used for hangings as well as tapestry.

Much very beautiful work was put into these tapestries, and wonderful scenes were depicted thereon, and nobles when travelling often took them with them in their baggage train, and hung them in their temporary apartments, wherever these might be. Froissart describes a pageant in Paris given to Queen Isabelle in 1399, in which one whole street was hung with tapestry and had also a canopy of silk.

But to return to the bedchamber. We now find window-glass in general use, and apparently the windows had scenes and histories depicted on them, and were full of vivid colour.

It is quite wonderful, when we think of it, the passion for colour shown at this time. Everything seems to have

been ornamented and covered with colour, whenever at all possible, and when one pictures these rooms, hung with gorgeous tapestry or with painted walls, the bed-hangings in rich embroidery, and even the windows of stained glass, one feels that the effect must have been quite jewel-like. Even the church woodwork left of this period shows traces of brilliant colour here and there, remnants of this vivid era.

Chaucer in his "Dreame," in the fourteenth century, describes his bedchamber thus :

> "And sooth to saine my chamber was,
> Full well depainted and with glas
> Were all the windows well y-glased.
> Full clere and nat a hole y-crased
> That to behold it was a joy,
> For holly all the story of Troy
> Was in the glaising y-wroughte thus.
> . . . . . .
> And all the walls of colors fine
> Were paint both text and glose
> And all the Romant of the Rose,
> My windows weren that echone
> And through the glasse the sunne came."

And again, in "The Miller's Tale" :

> "This clarke was cleped Hind Nicholas.
> A chamber he had in that hostelrie
> Alone withouten any companie."

In the thirteenth-century chapter attention was drawn to the importance of the hall, and how it formed the centre of the house ; that it was the living-room of the entire household, and not just the entrance-way into the place. It remained so until well on in the sixteenth century, though more rooms were being added for the family, in which they could enjoy far greater privacy than their ancestors had known. In Illustration No. 76 a fifteenth-century hall is shown, such as might have been found in a large house. At the same time, a similar design of roof would have been used for the nave of a church, the hall of a college, or for

FIG. 76.—A Hall of the 15th Century.

12th-Century Hall, p. 17. 13th Century Hall, p. 74. 14th-Century Hall, p. 123.

the hall of one of the City Companies. We still talk of the Guild Hall, or the Fishmongers' Hall, in the City of London. The Guild Hall still remains as a hall, but the Fishmongers' Hall, being a comparatively modern building, only reminds us by its name that all the City Companies at one time had their halls. In fact, almost any mediæval building seems to have been grouped around such central feature, and its inclusion is a proof that life in those days was passed more in common than it is now. Old building always seems to have been done for a definite purpose, and the only reason there could have been for the large halls to the houses was the need for some big space in which all the household could meet together.

The first thing that will strike our readers, if they have been following the development of the roofs shown in the earlier illustrations, is that this is quite a new type. This is so, and the name for it is the "hammer-beam roof," so called from the idea that the beam on which the figures are standing is like the head of a hammer. This does not mean that the old builders had any thought of that useful tool when they were designing roofs of this type. It came about in quite a different fashion. In the earlier roofs, as will be seen by reference to the thirteenth- and fourteenth-century chapters, the tie-beam goes right across from the top of one side wall to the other. In the middle of this stood the king-post, and then there were various struts and braces which helped to support the roof over. The effect of this series of horizontal tie-beams at the level of the springing of the roof was to cut off the apparent height and prevent its full beauties being seen. So the centre of the tie-beam was cut away, leaving the hammer-beams at each side. Underneath these were fitted the curved struts. The king-post had to go, because now it had not any tie-beam to stand upon, but two posts take its place, one standing on each of the hammer-beams, and so taking weight from the principal rafters and conveying it, by means of the curved struts under, well down the walls. In between the posts

on the hammer-beams and the principal rafters are fitted curved braces which again have the effect of stiffening what is called the principal. It will be remembered that the names and uses of the various parts of a roof have been described on pages 75 and 76, and these remain the same. There are in this roof intermediate principals spaced midway between those with the figures. The purlins are framed in between the principals, and carry the smaller or common rafters.

It should be noticed how, in the spaces left between the larger timbers, very delicate tracery is filled in, which contrasts most pleasantly, and lends grace to the heavier construction. A man who could design this roof, and make it, was worthy of being called a good craftsman, and, fortunately for us, we still have many beautiful specimens of hammer-beam roofs left. The most celebrated, of course, is that over Westminster Hall, which was constructed in Richard II.'s reign (1394); this is justly considered one of the finest open-timbered Gothic roofs in existence, and can be seen by any boy and girl who happens to be in Westminster. Though it is one of the finest, it is also one of the earliest, and the fifteenth century is generally considered the period of the hammer-beam roof.

The rest of the drawing shows windows of Perpendicular design, with the screens at the end of the hall. The side walls are covered with tapestry. The costume of the minstrel, and his audience, is the same as that described in connection with the costume plate for this century.

We can now leave the more domestic things and turn to those of ecclesiastical character. Illustration No. 77 is the plan and 78 a bird's-eye view of a Carthusian monastery, and the buildings of this Order have been selected for our illustration, because they show at a glance that a quite different sort of life was led in them to that in the Benedictine monastery illustrated in the twelfth century. We have referred to this latter Order as having been very largely responsible for the advance of civilization and the arts of peace in those early warlike times; how they took

a great part in education. Then the Cistercians, who were great farmers, and largely responsible for bringing back into cultivation the land wasted in the north by the Conqueror; the Franciscans and Dominicans, who were preachers; all these seemed to live busy, useful lives, and got on with the work of the world, while the other people did the fighting. On the other hand, the Carthusians do seem to have passed their time in a way which fits in better with the popular idea of a monk's life. They lived isolated from the world and one another, and the lay brothers did all the work; it was only on Sundays and feast-days that the fathers dined together, and even then conversation was not allowed. Their lives were passed in little separate houses, each with its own garden surrounded by high walls, and their two meals a day were brought and put through a hatch, the first at 10 a.m. and the other at 4.30 p.m. This hatch, which is shown on the plan of one of their houses, at the

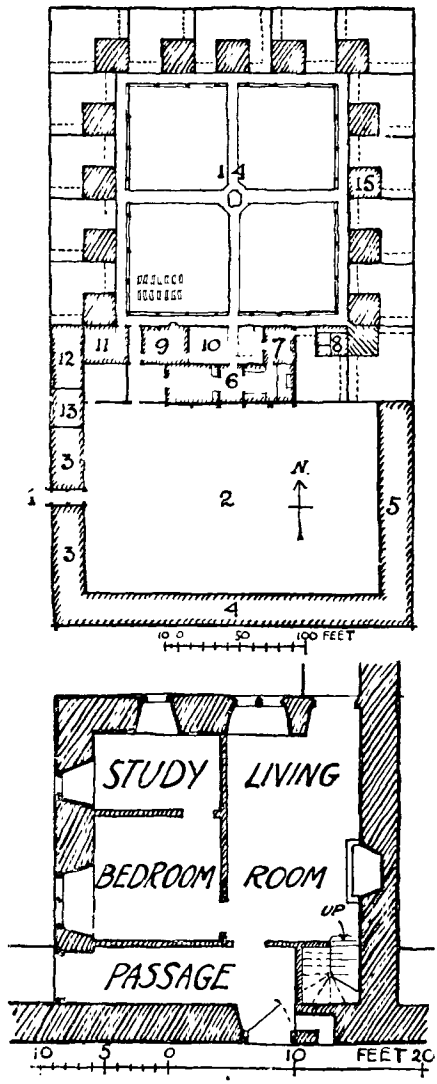

FIG. 77.—Plan of Carthusian Monastery and detail of one of the Houses.

right-hand side of the door, was so contrived with an angle that the person placing food in it from the outside could not even be seen by the father inside. The monks rose at 5.45, and spent ten hours in devotion, ten hours in sleep and work, and four hours' recreation in digging, or reading, a day. They wore a hair shirt next the skin, with an outer robe of white serge, and their food consisted of fish, eggs, milk, cheese, bread, butter, fruit, and vegetables. This was how they passed their lives, and, dying, were buried in the garth of the inner cloister, so that their final resting-place was a constant reminder to their fellows to prepare so as to be ready to follow them. It seems to have been a gloomy conception of life and its opportunities and responsibilities—not nearly so fine a one as the Benedictines had, but in the rough and tumble of the Middle Ages it doubtless attracted the man broken in the storm and stress of the times. Quite evidently these buildings served some definite purpose, and it is no good saying that to our ideas it was foolish so to live; the point is that people did live thus, and found satisfaction in so doing.

Now for a consideration of the monastic buildings. At 1 on the plan was the entrance to the outer court at 2, around which were grouped, at 3, the quarters for the guests, and at 4 the stables for their horses, and for those of the farm attached to the monastery, and the barns were at 5. It must be remembered that a convent of monks would be in much the same position as the large households of castle and manor-house: they would have to grow nearly all their own meat, corn, and vegetables; make their own bread, cheese, butter, and beer, depending only on the fairs to exchange their wool, perhaps, for salt, wine, spices, and the little oddments of the household—so they needed large buildings. We must imagine this outer court, then, with lay brothers busy at their work, tending the horses, perhaps carting in corn; pilgrims arriving on their way to some shrine, or an ecclesiastic on a mission to the prior. Here

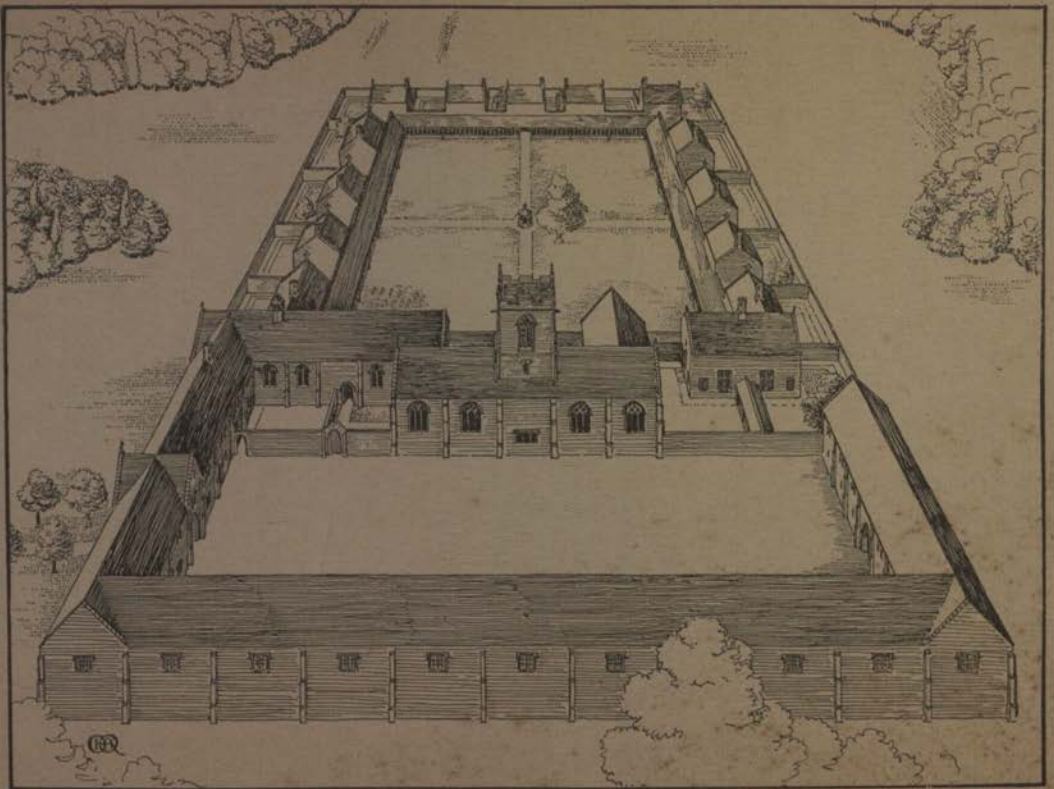

FIG. 78.—Bird's-eye view of Carthusian Monastery.

Benedictine Monastery, p. 31.

would have been the bustle of the outside world, in contrast to the quietude of the inner cloister.

The church was on the north side of the outer court, at 6, and arranged in two halves: one for the lay brothers at the west end, and to the east for the fathers, or monks. Each had a separate entrance, the lay brothers coming in from a little separate court at the west end of the church, and the monks from the cloisters on the north side. Laymen, or the outside public, were not admitted to the church, and the fathers do not appear to have acted as parish priests, or to have preached.

The chapter, or monk's parliament, was at 7, and the sacristan who was responsible for the care of the church had a cell at 8. The prior's cell was at 9, and he was the governor of the convent, and so his cell commanded the entrance to the inner cloister, and he could see who came in and who went out. He had a little garden at 10. The frater, or refectory for the monks, was at 11, and the kitchens at 12, and it is probable that the lay brothers had a frater at 13.

The inner cloister was at 14, and in the central garth a conduit for water. At the south end of the garth was the burying-place of the monks, and around it were grouped, at 15, their houses, each one standing in the corner of a small garden, separated by high walls from the others. The larger plan shows the details of the houses on the ground floor, and over each of these was one large room, or loft, used as a workshop. From the living-room a covered way led to the lavatories, built in the thickness of the walls, and projecting over a running stream. The entrance passage of the house led on to a little verandah looking on to the garden, which, with the tree-tops seen over the walls, was the monks' only outlook.

There were never more than nine Carthusian monasteries in England, so we can feel that the claims of the Order never met with any great response here, and there is something about the life, with its lack of usefulness, which

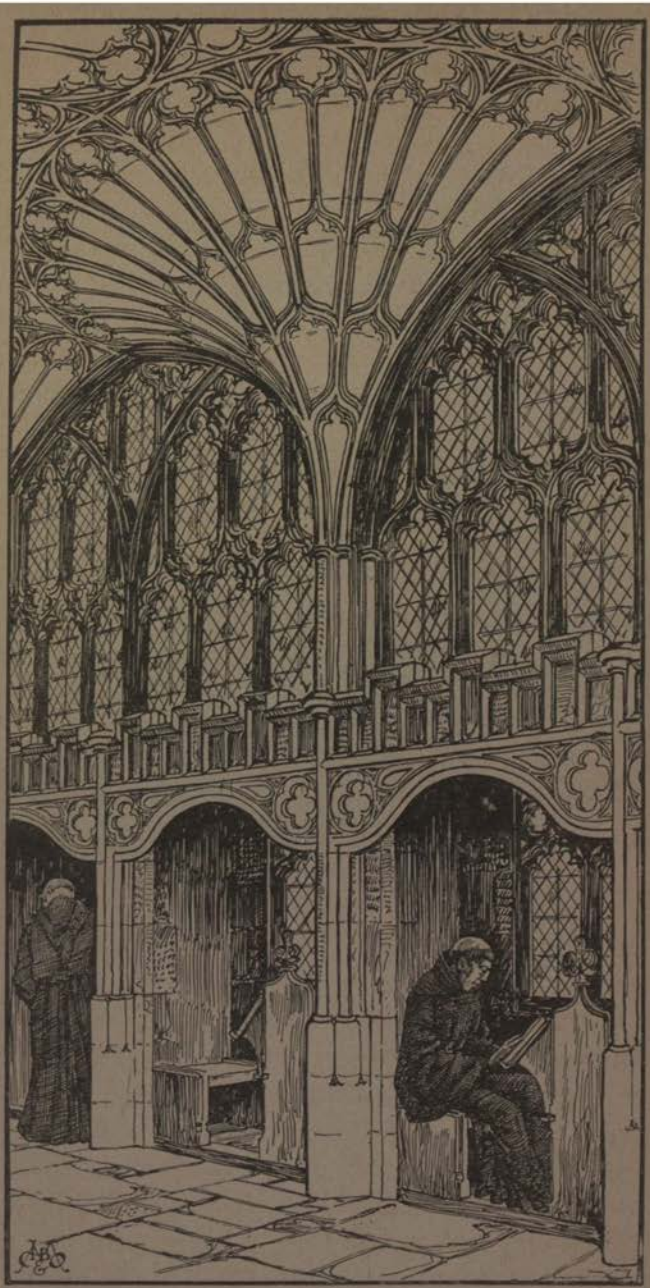

FIG. 79.—The Cloister Library.

12th-Century Barrel Vaulting, p. 17. Cross Vaulting, p. 40.
13th-Century Vault, p. 89. 14th-Century Vault, pp. 129. 133.
15th-Century Vault, p. 179.

is not English. These drawings have been founded on careful surveys of the remains of Mount Grace Priory, a Carthusian monastery in Yorkshire, which is held to be the best English example. The surveys, and very careful notes on the same, were published in the *Yorkshire Archæological Journal*, vol. xviii.

The next illustration, No. 79, must serve a dual purpose. In the first place, it is to show what the first sort of library was like, and in the second the beginning of fan vaulting. It has been drawn from the cloister walk at Gloucester, which started life as a Benedictine monastery, and only became a cathedral in 1541 after the dissolution of the monastic bodies. Gloucester was founded at the end of the eleventh century, and then, as time passed, one part after another was remodelled, or rebuilt, as the old monks tried to make their house, and its church, more beautiful, and in this way the cloisters came to be built at the end of the fourteenth century and were finished about 1412.

In the sketch of a Benedictine monastery given in the twelfth-century chapter, it will be remembered that a description was given of the various uses to which the different parts of the building were put, and the north walk of the cloisters was where the monks used to study. Here is a passage from the Rites of Durham, which also was a Benedictine foundation :

"In the north syde of the cloister, from the corner over against the church dour to the corner over against the dorter dour, was all fynely glased from the hight to the sole within a litle of the grownd into the cloister garth. And in every wyndowe iij pewes or carrells, where every one of the old monks had his carrell, severall by himselfe, that, when they had dyned, they did resorte to that place of cloister, and there studyed upon there books, every one in his carrell, all the afternonne, unto evensong tyme. This was there exercise every daie.

"And over against the carrells against the church wall

did stande certain great almeries [cupboards] of waynscott all full of bookes, wherein did lye as well the old auncyent written Doctors of the Church as other prophane authors with dyverse other holie men's wourks, so that every one dyd studye what Doctor pleased them best, havinge the Librarie at all tymes to goe studie in besydes there carrells."

So here in our drawing we have shown the old monks, "every one in his carrell," and the "certain great almeries," where the books were kept, would be against the wall opposite the carrels. There were many rules laid down by the Benedictine Order for the care of the books and manuscripts, and it was also very usual to have entreaties and curses in the same, warning the readers. Here is one: "Quisquis quem contigerit Sit illi Iota manus" (Wash! lest touch of dirty finger On my spotless pages linger); and another: "May whoever steals or alienates this manuscript, or scratches out its title, be anathema. Amen." So when a boy, nowadays, writes in his book that no one is to purloin it, under various fears, he is only doing what the mediæval monk did before him. This care for books on the part of the old monks is quite understandable when we realize that, up till the time of Caxton and the introduction of printing, they not only read the books, but made them. It was in the cloister and the scriptorium that the beautiful illuminated manuscripts we now have at the British Museum were laboriously drawn out, and they were precious possessions.

As to the second point of interest in the drawing, the fan vaulting, this cloister walk at Gloucester is supposed to be the earliest example of this type. It will be remembered that all the other vaults have consisted of either semi-circular or pointed tunnels, crossed by other tunnels of the same shape, and we have seen how in the fourteenth-century lierne vault the builders got as far as they could in this direction; as well that the line of the intersection of the tunnels was called the groin. Fan vaulting did away

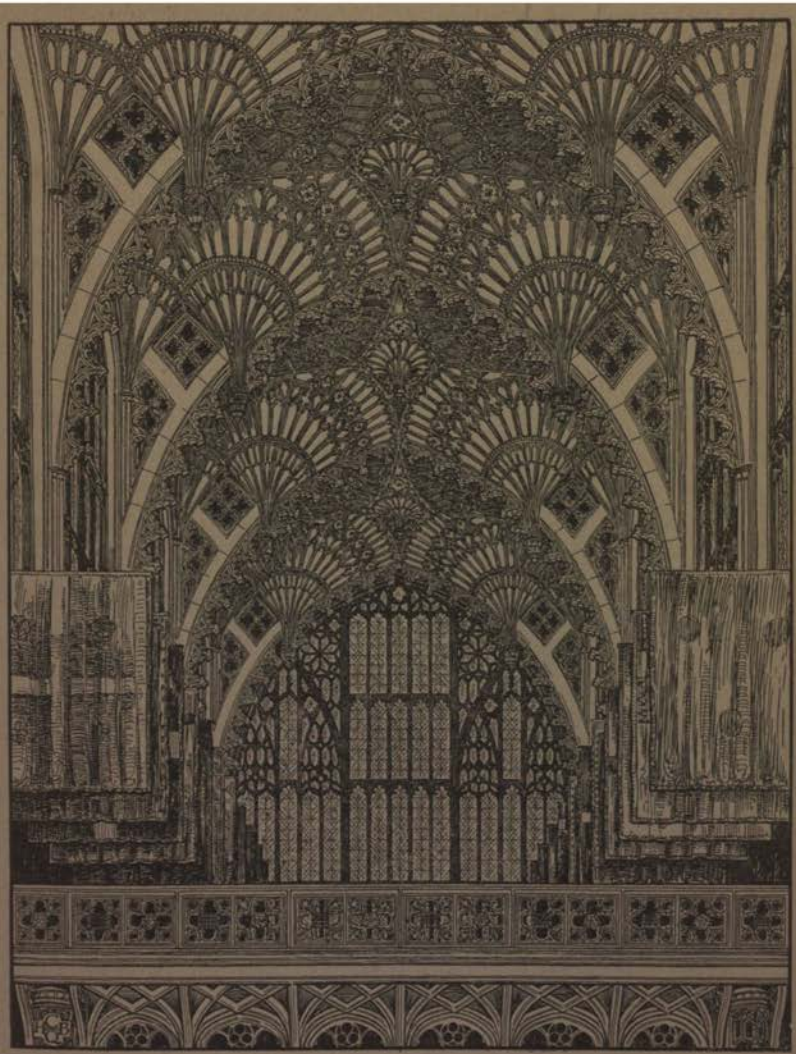

FIG. 80.—Fan Vaulting.

12th-Century Barrel Vaulting, p. 17. Cross Vaulting, p. 40. 13th-Century Vaulting, p. 89. 14th-Century Vaulting, pp. 129, 133. 15th-Century Vaulting, p. 176.

with the groin. If we take the shape of the windows, we shall find that the section *across* the cloister, immediately in front of the fan, is the same outline as the window, but there is no groin running diagonally across the bay. The plan of the top of each fan, or conoid, is semicircular, and the plan of the whole cloister vault would be a series of semicircles, side by side, down each side, touching in the middle, and leaving diamond-shaped ceilings, more or less flat, in between. When one comes to think about it, this was the only way to get away from the groined vault—do away with the groin. It should be noticed that the moulded ribs are no longer of any structural use, but are carved on the face of the stone.

The next illustration, No. 80, is of the fan vault over Henry VII.'s Chapel at Westminster Abbey. This is rightly considered as the masterpiece of the masons of the Middle Ages, and must always be a source of wonder to us. It carries on the structural idea of the Gloucester vault, shown in the last illustration. The ribs of the vault are not constructional, as they were in the thirteenth and fourteenth centuries. The whole surface is covered with a panelling, the lines of which are arched and cusped, and wreathed and interlaced in a beautiful design. Now for the construction by which this seeming miracle in stone is poised in the air. The great west window gives the shape, which is followed by the succession of arches which go across the chapel, and which take the weight of the vault. Like all arches, these are built up of wedge-shaped stones, called "voussoirs." About half-way up each side one of these voussoirs is elongated downwards, to form the pendant of the funnel-shaped conoids which rest on the tops of these arches, and the latter at this point pass to the back of the vault. Now if we stand at one side of the chapel, and look up at the vault on the other, we shall see that from pendant to pendant, the two conoids meeting make another arch, which gives the shape to the side windows: so the whole cunning arrangement stands firm.

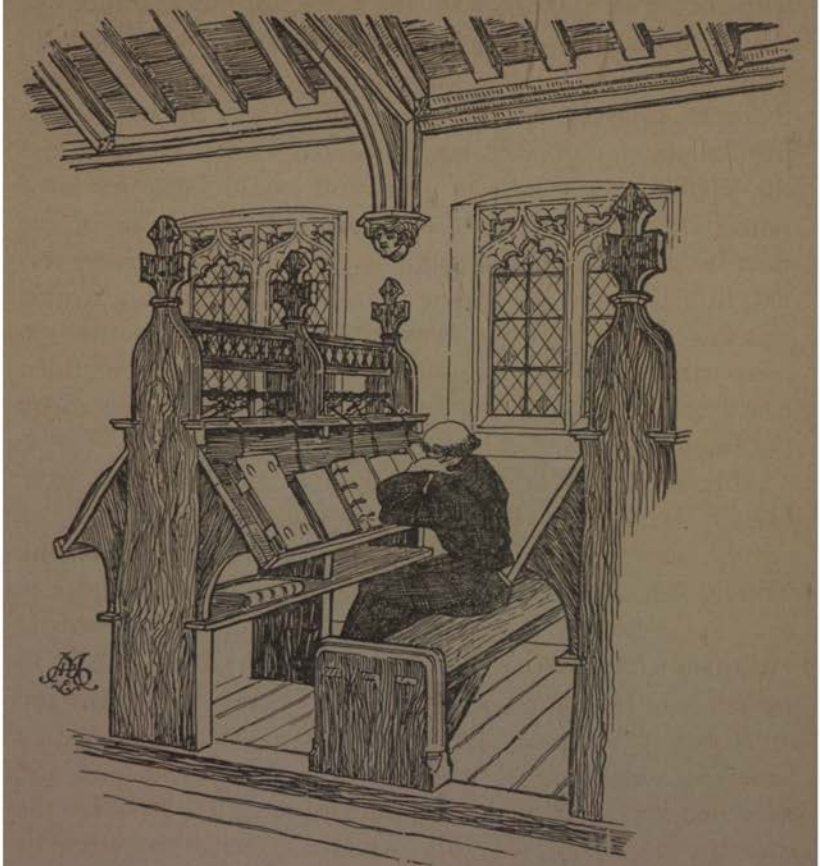

FIG. 81.—Chained Library.

The vault is a glorious monument to the architectural skill of the mediæval mason, and it must have been put together as skilfully as a watch.

The Chapel was started by Henry VII. in 1503, and in the front of the drawing is seen the bronze screen around the tomb of this king. It was this tomb, not screen, which was the forerunner of the new Renaissance style, because Henry VIII. entrusted the work to an Italian, Pietro Torrigiano (1516). If its details are examined, we shall find that we have here all the characteristic pilasters with caps, bases, and mouldings which are associated with Classic

architecture. An illustration of this tomb is given in Part II. Henry VII.'s Chapel is a wonderful place—here can be seen the vault, which is the culmination of Gothic, and the tomb, which is typical of the new birth of Classic design.

Illustration No. 81 shows the next development of the library. We have seen how in a Benedictine monastery the north walk of the cloisters was used for the purpose of study, small carrels being formed in the window openings on to the central garth, and the books being kept in wooden almeries, or cupboards, placed against the wall opposite the carrels. Books were also stored in an "armarium," which was a cupboard fitted up in a recess in the wall, generally between the chapter-house and the door into the church. The Cistercians sometimes cut off a space from the chapter-house, and stored books there; but they were taken to the cloister to read. As the number of books increased, and the desire for knowledge became more general, these arrangements were found to be inconvenient, and the practice started of building separate rooms as libraries where the books could be both stored and read. These were often added on the top of the cloisters, so they were long narrow rooms, with windows spaced equally along the walls. Between the windows were set up, at right angles to the walls, desks of a type rather like church lecterns, and the books were laid flat on these, and chained to a bar over, as shown in the sketch. This chaining shows the importance attached to books, and rather looks as if the fifteenth-century student was not always very honest. A shelf was added to the underpart of the desks, and used for storage purposes, and between the desks were fixed strong benches.

Libraries were not large in those days. Mr. Clark, in *The Care of Books*, speaking of College libraries, says that at King's Hall in 1397, only 87 volûmes are enumerated; and even in the University Library, not more than 122 volumes were recorded in 1424. These were mainly

FIG. 182.—A "Perpendicular" Church Tower.

concerned with Theology, Philosophy, Medicine, Logic, Grammar, History, and Canon Law—all heavy reading.

The drawing serves to show how much alike all Gothic woodwork was ; whether it was a church bench, library desk, or furniture for the house, the detail of it was much the same.

We can now leave houses and buildings, and study the country things ; so our next illustration, No. 83, is of a windmill—but it has been drawn from one still existing in Essex, and must not be taken as an exact representation of one of the fifteenth century. Our drawing shows the principle on which a mill works, and which has come down from very early times.

It is a Post Mill, like the one drawn for the fourteenth century. The old millwright first built the four piers shown as a foundation ; on the tops of these were laid great oak beams, and then the large central post, formed from one oak tree, was cut down over the beams and wedged up to them, and braced on four sides by the struts. All this part of the mill was enclosed by a round house, which with the beams, struts, and central post was a fixture ; all the rest of the mill, including the steps up to it, turned on the top of the post. The bearing on which the mill turned was formed between the large beam, shown just underneath the floor where the mill-stones are, and the post, and this is worth consideration, because the weight of the stones is arranged to come directly on to this large beam, and so prevents the mill being top-heavy, as would be the case if the stones were one stage up.

Now as to the way a windmill works. We have described in the fourteenth-century chapter how the sails are set out, rather like the screw of a steamer, so that the wind will readily blow them round, and in so doing turn the main axle shown on the drawing. Next the sails is a large gear-wheel, all framed up in wood, with cogs on its face made of pear wood ; these engage with another cogged wheel, which turns the top stone, the lower one being a fixture. A

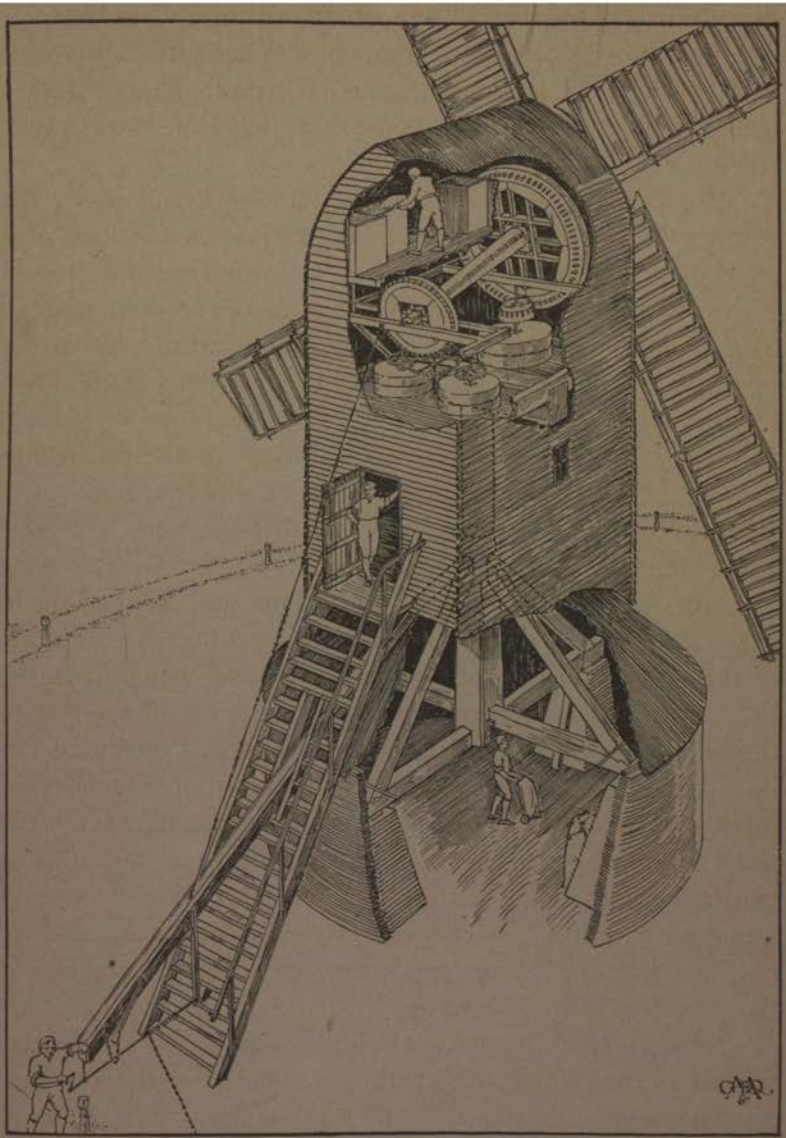

FIG. 83.—Showing how a Windmill Works.

14th-Century Mill, p. 140. Water-Mill, p. 94.

smaller gear-wheel at the end of the axle engages another cogged wheel, which cannot be shown as it is behind the gear-wheel, and this is in its turn engaged with two other cogged wheels, each operating the upper stone of a pair of smaller mill-stones.

The next detail, then, is the process of grinding the corn. From the back of the large gear-wheel on the main axle a band is taken to shafting at the extreme top of the mill, and from this, by means of a fixed and loose pulley, a hoist is worked which brings up the sacks of corn to the topmost story, where the miller is shown emptying a sack into a bin. A funnel from the bottom of the bin leads to a shoot which conveys the corn to the stone. The slope of this shoot is adjustable, because different sorts of grain, peas, and beans will slide at different rates, and so will need different slopes to the shoot. Then they are further encouraged to do this by the end of the shoot, which delivers into a hole in the centre of the top stone, having a little notch cut in it, which, as the spindle turns round, chatters against it, and so shakes the grain, or whatever it is, down to the stones to be ground. The flour comes out at the sides, and is conducted by other shoots either into sacks or bins on the floor by the door where the miller is standing.

The body of the mill is framed up in timber, and this is all built up on to the large beam under the stones, which turns on the top of the post, or is suspended from it. The post goes right up through the floor by the door where the man stands.

Now we will suppose that the direction of the wind has changed in the night. The louvres on the sails have been opened, so that the wind blows through, and does not turn them round. When the miller starts work in the morning, the first thing to do is to get the mill into the wind, so one of his men goes down the ladder, and pulls up the same clear from the ground. The man at the bottom has his left hand on a long beam, which sticks out like a tail, and passes

through the centre of the ladder. This tail is fixed on to the floor beams at the bottom of the mill; not on to the centre post. The man at the bottom takes a ring on the end of a chain, and pops it over one of the small posts which are shown in a circle round the mill, and then winds up the tail towards the post, until he gets the mill into the wind. We shall see how, in a later century, this was got over by the use of a very clever automatic arrangement, which kept the mill always in its proper position.

Windmills are wonderful things, rather like ships on land. The sails as they thrash round make a beautiful thrum, thrum in the air. Boys and girls should make friends with the miller when they find a mill, and ask to be allowed to go over it.

And now we come to another delightful thing in the country—Hunting. We have seen how the Normans were great hunters in their days, how they enclosed large tracts of land in which they could indulge in their favourite sport of stag-hunting, and it is probably quite true to say that the huntsman of the Devon and Somerset staghounds, in his methods to-day, carries on the traditions which the

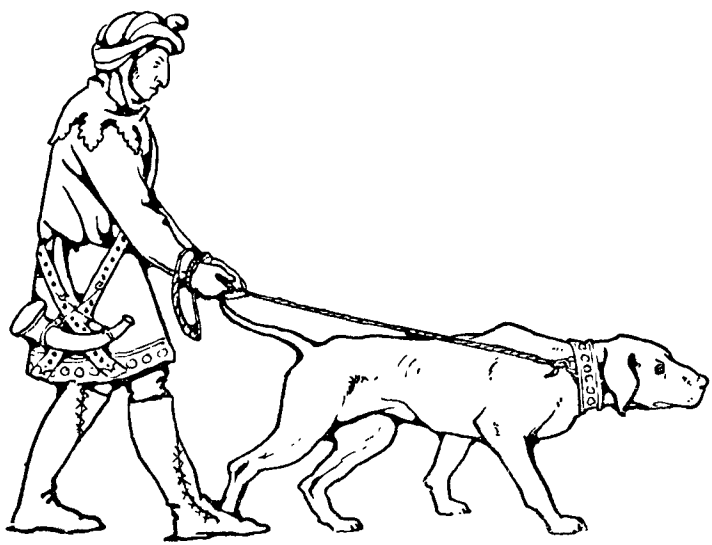

FIG. 84.—Lymer and Hound.

Normans introduced. And so it continued all through the Middle Ages; men hunted for pleasure, and the enjoyment of the game so provided, which came as a pleasant relief to their salted meat in the winter. We are able to get an excellent idea of hunting at the end of the fourteenth and the beginning of the fifteenth centuries, from a book called *The Master of Game*, which was written by Edward, Duke of York, a grandson of Edward III., who was killed at Agincourt in 1415. He was Master of Game to Henry IV., and so wrote as an authority; his book, though largely a translation from one published in France by Count Gaston de Foix, about 1390, called *La Chasse*, contains as well many descriptions of English hunting.

Our Master of Game begins by describing the nature of the hare, in the second place of the hart, the buck comes third, then follow the roe, wild boar, wolf, fox, badger, cat, martin, and the otter is eleventh. The wolf has gone, but the wild-cat remains in the remote Highlands as a fierce and dangerous little beast. Then come the hounds, raches or running hounds, greyhounds, alauntes, spaniels, mastiffs "that men call curs," and "small curs that fallen to be terriers"; and our Master goes on to talk of the care of hounds and their kennels. The greyhounds spoken of include what we should now call wolf- and deerhounds.

Then comes a quite beautiful description of the country, which shows that at the end of the fourteenth century the hunting-man took quite as much pleasure as he does now in the delights of being out in the open air, across a good horse, watching hounds at work. Our Master says: "Now shall I prove how hunters live in this world more joyfully than any other men, for when the hunter riseth in the morning, and he sees a sweet and fair morn and clear weather and bright, and he heareth the song of the small fowls, the which sing so sweetly with great melody and full of love, each in his own language in the best wise that he may, after that he may learn of his

FIG. 85.—Hunting the Hare in the time of Henry IV.

own kind. And when the sun is arisen, he shall see fresh dew upon the small twigs and grasses, and the sun by his virtue shall make them shine. And that is great joy and liking to the hunter's heart."

Then follows a description of stag-hunting that makes one remember happy days on Exmoor, with the meet at Cloutsham. There is the same discovery, or harbouring of the deer, by the huntsman with a hound, or lymer led on a line, as shown in our cut. Then a few hounds are uncoupled to move on the deer, like the tufters do nowadays, and the chase is taken up by relays of the pack called van chaseours, the middle, and the parfytours, and at the finish, when the hounds are blooded, the huntsman is rewarded with good wine.

When our friend goes home "he shall doff his clothes, and his shoes, and his hose, and he shall wash his thighs and his legs, and peradventure all his body. And in the meanwhile he shall order well his supper, with wortes of the neck of the hart and of other good meats, and good wine and ale"; and going to bed sleeps well and dreams of hunting, "stedfastly without any evil thoughts of any sins, wherefore I say that hunters go into Paradise when they die, and live in this world more joyfully than any other men." Oh, good man, let us hope that he had a clean death at Agincourt, and found his dream come true; also let us hope that in the new England there will still be some room left for indulgence in the same joys, and that it won't be all uninteresting work and no play,

because we shall get such dull boys, and might even become vicious, and full of those "evil thoughts of sin" which our Master held to be so well driven out by hunting. But we shall always have ratting to fall back upon, and that is a good sport.

Our Master describes all the various sorts of hunting, and always in the same delightful way, and with many quaint remarks, which help to give one an excellent idea of the life of the countryside. The meet is a much less business-like performance than nowadays; in fact, they appear to have quite a jolly picnic for a start.

The hare is described as a "good little beast, and there is much good sport and liking in the hunting of her more than any other beast," of the same size apparently. Stag-hunting, of course, came first, but the harriers of that day took the place of the foxhounds of to-day. The hare was hunted much as it would be now by harriers, but the pack includes raches, or scenting hounds, and greyhounds, and our cut No. 85 shows such a hunt in progress. They were also run down by greyhounds held leashed in couples much like modern coursing, or being driven out of corn by greyhounds were shot with the crossbow; these two methods appear to have been more French than English. As well, they were driven into nets by men holding a rope between them on which bells were suspended, or snared in enclosures with trapped entrances.

The fox is said to be a "common beast," and is not regarded as much more than vermin, and was often smoked out, and taken in nets—a rather dreadful idea for fox-hunters.

Badgers were dug out, much as they are to-day in the West Country. We remember an amusing badger hunt in South Devon, which took place at night, with a very mixed pack and hunt; footing it over that up-hill-and-down-dale country, with no more light than a bicycle lamp gave, meant that the hunt was widely distributed over the countryside, the deep lanes full of foundered men who

had fallen into them ; and no one ever knew what happened to the badger. If this style of hunting was a survival is not known, but it did serve as a survival, on that occasion, of the fittest, and was a wonderful frolic. Very good reproductions of the illustrations to Count Gaston de Foix's work, *La Chasse*, with interesting articles on our Master of Game's book, by Mr. W. A. Baillie-Grohman, were published in *Country Life* from December 1901 to November 1902.

Hunting served as an excellent training for active service in the field, and the knights and squires engaged in tournaments for the same purpose. The joust, as we see in Illustration No. 86, was a fight between two knights only, and the weapon used was the lance. These jousts came before, or after, a tourney.

The arrangements for the "lists," where the fighting took place, were generally the same. A large oblong space was railed round, leaving an opening at either end for the entrance of the opposing parties, and here were the tents of the combatants. Seats were placed on one side for the judges and ladies, and on the other for ordinary folk. Through these latter seats was a third entrance.

Tournaments were very gay festivals, and the company being met together a day or two before the ceremony, a great dance was held, with much feasting and mirth.

The knights fighting in the tourney wore somewhat different armour from that used in battle. The armour was heavier, and the large "heaume," well padded inside, and with its beautiful crest, was firmly strapped on to the breast and back plates. Several of these heaumes are still in existence in various collections, and nearly all weigh over 20 lb. As the rest of the tilting armour was of the same strength and thickness, it can be guessed that a knight entering the lists was a very heavy and cumbersome figure indeed ; magnificent, but unwieldy.

On the left breast and shoulder was fastened a small but thick shield of wood, covered with leather emblazoned

with the arms of the wearer. Over this armour, the knight often wore a short embroidered surcoat, and the horse also was clad in an emblazoned coat which nearly touched the ground. His head and neck were protected with chain armour and plates of steel.

Tourneys were fought with sword or mace. The sword used was rounded at the tip and blunted at the sides, and much resembled a plain bar of steel, and all blows were given with the flat, and not the point. The object of the fight was not to pierce one's opponent, but to unhorse him. So we can see the necessity of armour strong enough to withstand the force of heavy blows, and padded sufficiently to prevent injury to the wearer if thrown.

The mace was of wood, suspended by a cord fastened to a ring on the right of the breastplate.

The small wooden shield mentioned before, and called the "manteau d'armes," was worn for jousting, when the object was to strike one's opponent in the centre of this shield and unhorse him, or else to shiver his lance. These shields were made concave, that the blow might glance off, and outward. The combatants used lances with blunted ends, with three small projections but no points.

A knight often rode in a joust bearing his lady's sleeve fastened to his right arm. These were made of fur, or long embroidered pieces of stuff which the ladies wore fastened over the tight under-sleeve. You can see pictures of them in almost any fourteenth or fifteenth-century illustration.

If the combatants were not unhorsed at the first encounter, they could return to the end of the lists and charge twice more, and their squires waited there, ready after every charge to change their lances, or any piece of armour that might have become damaged.

On the open ground at one end of the lists the tents of the challengers were erected, and at the other end were those of the knights who took up the challenge. The

FIG. 86.—A Joust between Knights in the time of Henry VI.

ceremony was as follows: The challengers hung their shields outside their tents, and any knight wishing to take up the challenge rode up and touched a shield with his lance, showing thus his willingness to fight with the owner.

In the illustration the herald is seen standing in the lists, holding, instead of two shields, "two saddles of choyes." These saddles belong to the knights who are fighting.

At the end of the jousts, the winner was awarded a prize by one of the ladies, who had been named the Queen of Beauty for the occasion.

The next illustration, No. 87, is of a puppet show, such as might have been found at a tourney, to amuse the people between the various encounters of the knights.

Very little is known of early puppet shows, but that there were such things is proved by reference to the illustrations in old manuscripts. In Cervantes' tale of *Don Quixote*, written at the end of the sixteenth century, there is an account of a puppet show, in which was enacted the tale of a Spanish knight who rescued his lady from the Moors. Many puppets would appear to have been manipulated in these scenes, and the book speaks of the showman behind, working the little figures, while a boy stood in front pointing with a wand to each puppet as he told the tale.

Performing animals, especially apes, were exhibited by these showmen, who travelled from place to place, giving an exhibition of their powers in each neighbourhood they came to.

It must always be remembered that very few people could read in the Middle Ages, and so were very dependent on shows and signs. The inns had a bush hanging outside, from which we get the saying that "Good wine needs no bush," and other traders used signs which came to be generally known as an indication of what they had to sell. The priests made use of a similar method, and taught their congregation Bible history by acting stories from its pages before them; or in the same way showed incidents

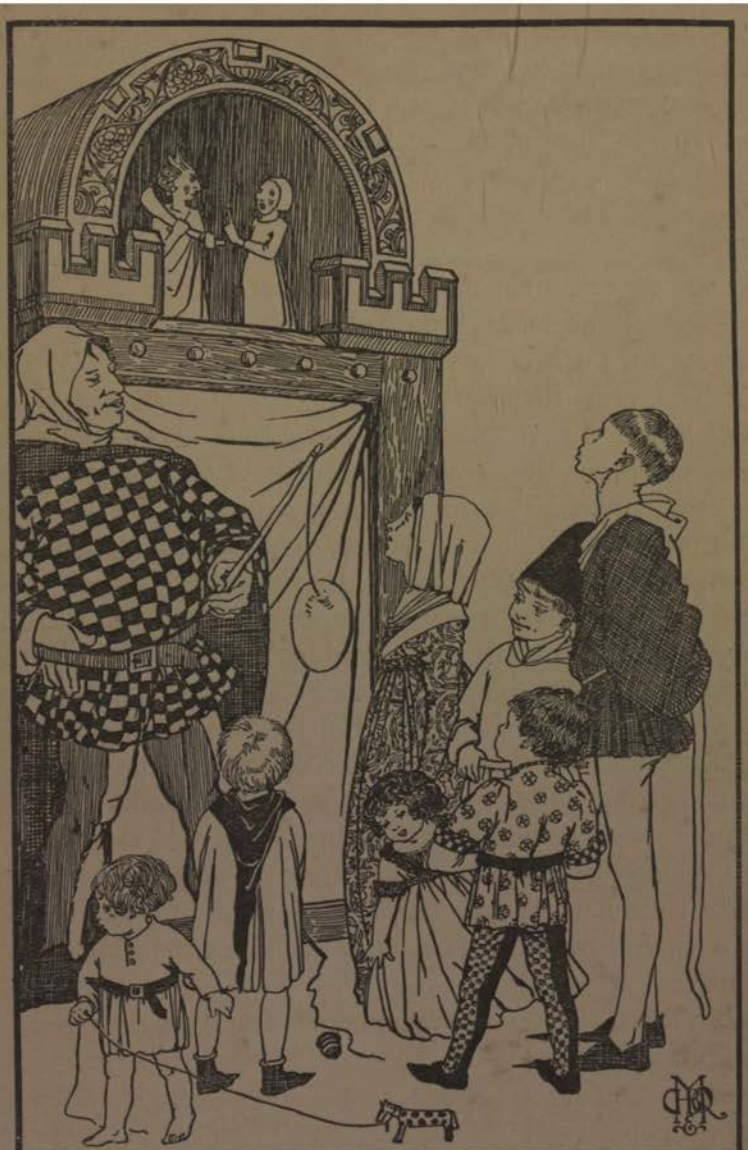

FIG. 87.—A Puppet Show.

12th-Century Game, p. 54. 13th-Century Game, p. 97.
14th-Century Game, p. 144.

in the life of one of the saints. These were called Mystery or Miracle Plays. They were of very early origin, because William Fitzstephen, in his Life of Thomas à Becket (1182), writes of "representations of miracles worked by holy confessors or of sufferings wherein was demonstrated the endurance of martyrs." Later on, the plays became very elaborate, and were formed into a collection, or cycle, beginning with the Creation and ending with the Last Judgment, in much the same way as the carved bosses on the nave vault of Norwich Cathedral (described in the fourteenth century). The plays, Norwich bosses, and much of the sculpture in the cathedrals served this same purpose of educating people who could not read. The Easter Sepulchre, which we find in churches, was designed to show a representation of the Entombment of our Lord. The plays were given in the church porch, or churchyard, and sometimes on a car which could be moved about.

Morality plays date from the fifteenth century, and dealt with such ideas as the fight of Vice against Virtue for the possession of the human soul. This was the drama of the Middle Ages, which after the Renaissance was to be developed by the genius of Shakespeare into the modern play.

Our next illustration, No. 88, has been given because it is thought that girls may be interested in the way mediæval dresses were cut, and it shows many small details of dress —things that in pictures we hardly notice in taking in the main effect, but which, nevertheless, make all the difference between one century and another.

Let us take first No. 1, the centre garment, a woman's, as can plainly be seen. This is the mediæval cotte or under-tunic, the principal garment from the twelfth until the sixteenth century. After this time it gradually changed into the petticoat, and the surcoat over it altered until it became an entire dress. As time went on, the shape naturally changed. In the fifteenth century the bodice was tight, and the skirt much fuller than in the twelfth and

thirteenth, but the design of the garment was always the same through all the centuries, until it finally disappeared.

No. 2 is a pattern of the earliest form of surcoat. You will remember that the over-tunic that we found in the twelfth century was called a bliaut. This bliaut was cut very much as a sleeveless tunic. The neck was rounded, and was rather lower than that of the cotte. In the thirteenth-century costume illustration, opposite page 60, the little girl is wearing one of the usual pattern.

Now in the late thirteenth and early fourteenth century was introduced the surcoat, which took the place of the bliaut. Its early form was like the pattern given here, but its shape altered a great deal as time went on. Look at the first lady in the fifteenth-century illustration, opposite page 150, and you will see that the surcoat has become a complete dress, and the cotte has almost turned into a petticoat. The surcoat of the second lady is not the same. It is sleeveless, and clearly shows the cotte beneath.

Pattern No. 3 shows a man's tunic, worn by all men

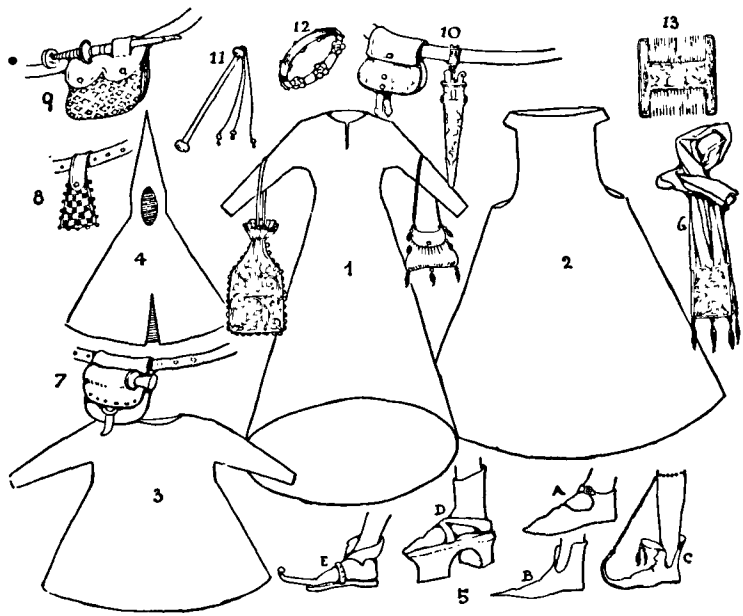

FIG. 88.—Details of Mediæval Dress.

in the twelfth century, and in the same form by peasants until the sixteenth century, when breeches and doublet came into common use. Worn by the Norman nobles, the tunic fell below the knee, sometimes to the ankle, and was full, girt into the waist with a belt.

As the centuries passed, its shape and length varied. In the fifteenth century there was nothing left of it below the waist but a frill, and the long chausses were fastened to the waist with points or little knots of ribbon. In Henry VIII.'s reign the tunic finally gave place to the doublet, with breeches and hosen beneath.

No. 4 gives the pattern of a very early form of head-dress, and one that was in general use until the sixteenth century. The capuchon, or hood, must have been a very useful and comfortable garment. The cape pulled well down over the shoulders, and in stormy weather the hood would be warm and cosy round the neck and ears. Peasants kept to the capuchon in its early form, but among the nobles it was altered and twisted and worn in many ways, until it ended as very little else but unnecessary ornamentation to a hat. We can see its various stages in the illustrations of the fourteenth- and fifteenth-century men's costumes.

No. 5 gives various kinds of shoe. In mediæval times shoes were made of thick cloth, felt, or soft leather, or sometimes of velvet. They were without raised heels, and in the twelfth century were cut to the shape of the foot. Among the nobles of the fourteenth century the fashion arose of wearing pointed shoes. This fashion became more and more exaggerated, until in the fifteenth century shoes were so tapered and so ridiculously long that it became necessary to fasten the points with little jewelled chains up to the knee. Watch any fashion, and you will find that it starts as something useful, is then beautified, and finally exaggerated until it is ridiculous, and is then swept clean away and another takes its place. So with shoes.

These grotesque points suddenly, at the end of the fifteenth century, gave place to shoes as wide in the toe as they had before been narrow. A, B, and C show the development of the point. A is a twelfth-century shoe, B that of the thirteenth and fourteenth, and C is a shoe of the early fifteenth century, the last exaggeration of the style.

Now peasants' shoes were generally cut in thick cloth, and were not good at keeping out the mud and wet in the winter, so D shows the kind of clog worn when walking in bad weather. Made of wood, they must have been heavy and clumsy, although they would keep the feet well out of the mud, no doubt.

E is a clog, also of wood, in use among well-to-do people in the fourteenth century.

Hanging on the sleeves of pattern No. 1 are two ladies' handbags of the fourteenth century. It was considered quite a part of the toilet to carry one of these bags, and they generally contained a little book of devotions.

No. 6 is another type of bag carried at the same period. This was of a long funnel-like shape, embroidered and stiffened at the bottom, and was generally carried wound round the arm or into the belt.

Nos. 7, 8, 9, and 10 are men's bags, and in Nos. 9 and 7 you will see how the dagger is carried through a strap on the bag, especially made for it.

On the belt of No. 10 is carried also a sheath, often containing writing implements, a knife, and any article useful in whatever trade the owner might be employed.

No. 11 is a mediæval whip, such as you will find reproduced in many old drawings. It has a wooden handle, and three cords for a lash, each weighted at the end with a small piece of lead—a rather cruel weapon, one would think.

No. 12 is a chaplet, worn on the head of men as well as women, on occasions of ceremony, during the twelfth, thirteenth, and fourteenth centuries. The one illustrated

is made of metal, either gold or silver, and is probably jewelled. Sometimes fresh flowers were used in making these chaplets, and the effect must then have been very charming, especially on young heads.

No. 13 is a dressing-comb. All mediæval combs of which we have record are of this shape. They were made in ivory, horn, bone, and even wood, and were often beautifully carved and fashioned.

Small articles such as these were in olden times much less easily obtained than they are now, and as each was the separate work of some craftsman, instead of being turned out cheaply by the thousand from a machine, each one bore the stamp of the love and labour expended on it, and was beautiful.

The tail-piece shows a design which was used in the West of England in this century on church screens, and the significance of the vine in such a situation will not need explaining. The main lines of the pattern are wavy, like the tail-piece to the twelfth-century chapter, but it is far more elaborate and more natural in its treatment ; yet it is a design, and not just a drawing of a vine, grapes, and birds. The various parts are spaced so as to form what is called the " repeat," and this term means the unit which by repetition forms the whole pattern. It is the arrangement of these repeats, and the way which the same fill up the space to be decorated, that spell the success, or failure, of the design, and the repeat may be interesting in itself and yet not good in repetition. Another amusing thing is, that sometimes the spaces left between the design are as important, from the decorative point of view, as the design itself.

This pattern finishes that of the Gothic period, and in Part II. we shall begin a new series of the Renaissance, when it will be found that the designers went back to the same source of inspiration as the Gothic men, and it came about in this way. At the fall of the Roman Empire in the West, various nations adopted her architecture, and

developed a ruder style we now call "Romanesque," and from which our own "Norman" came. In 1453, when the Turks captured Constantinople, where the Roman classical tradition had been carried on, the emigration which followed took this same classical tradition to Italy, and there started the Renaissance, or rebirth of the old Greek and Roman forms, in Art and Literature. This new movement travelled across France, and found its way to England in the early days of Henry VIII.'s reign. So our task in Part II. will be to show how it influenced the everyday things from Tudor days down to the end of the eighteenth century.

FIG. 89.—"Perpendicular" Pattern.

12th-Century Ornament, p. 55. 13th-Century Ornament, p. 100.
14th-Century Ornament, p. 145.

INDEX TO TEXT AND A GLOSSARY OF TERMS

Note.—The ordinary figures denote references to pages of text, those in black type the illustrations

A

Abbot (head of convent), 33, **35**, 36
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on 27 November, 2018